

House & Garden

UNIVERSITY OF HAWAII

SEPTEMBER 1940 • SECTION I

AUG 24 1940



Andrew Roerick

Double Number

SECTION I

SECTION II

Homes of Two Hollywood Stars

Ohio River Valley Estates

Autumn Color Schemes

New Decorating Ideas • 16 Pages in Color

PRICE 35 CENTS

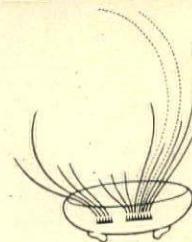
Send for this lovely book - "Flower Arranging - A Fascinating Hobby"

Here's an unusual book you will want to have. Forty-eight beautiful illustrations of flower arrangements from direct-color photography, — in seasonal order. No book on the subject, to our knowledge, offers such an array of flower arrangement color photographs. It contains practical suggestions for flower lovers...ideas that

will inspire you to bring this new beauty to your home . . . to become yourself a devotee of flower arranging. This book offers you the last word on the latest and most fascinating home hobby. Read below how you can obtain a copy.



Tritomas, Marigolds, a few Daisies, and several Agapanthus leaves made into a crescent-shaped design. The Agapanthus leaves suggested the idea and the other flowers were swirled to follow the curves. Tritomas have been hybridized and now come in beautiful soft colors as well as the original orange.



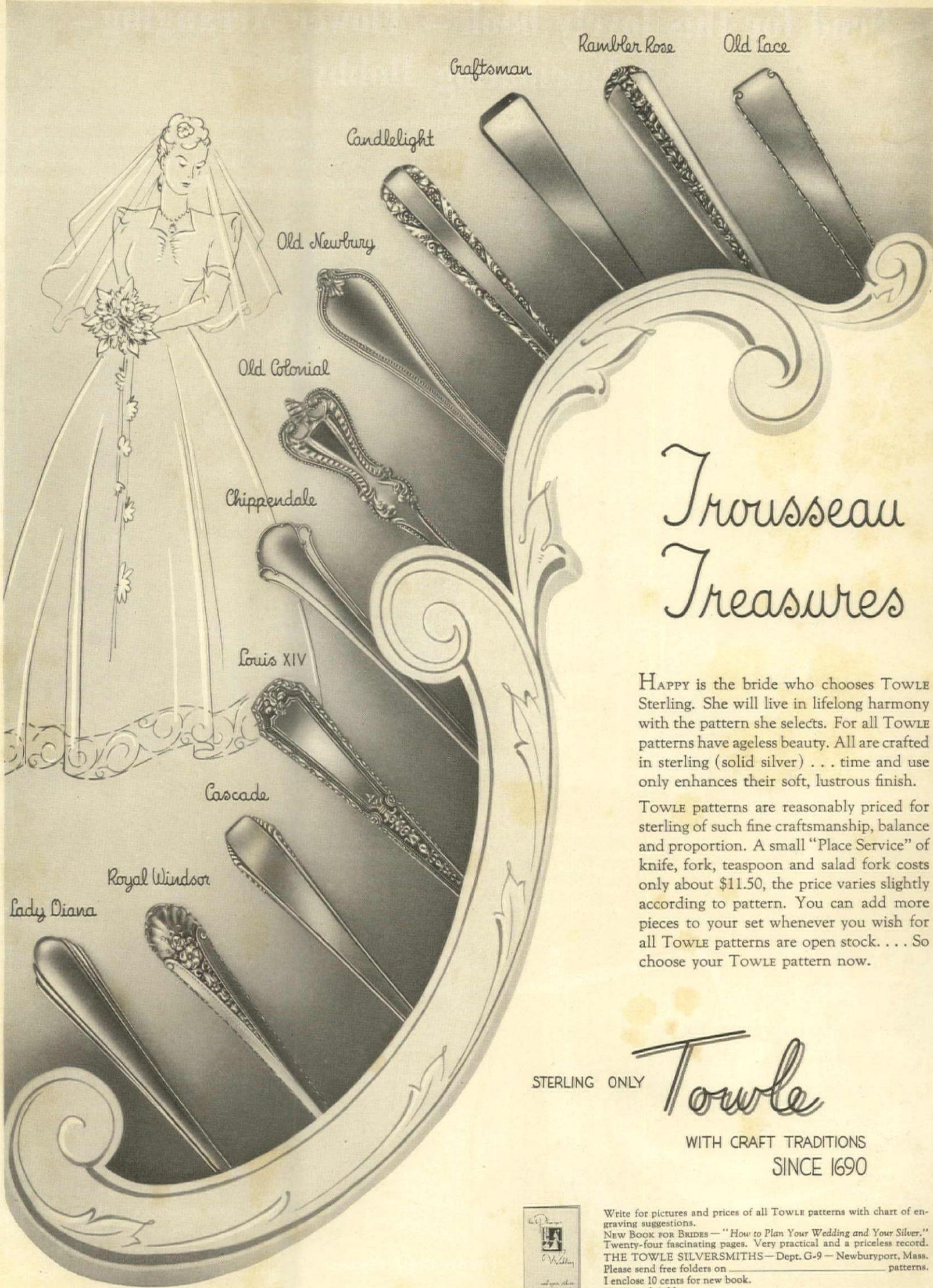
When serving Coca-Cola, be sure that the bottles have been pre-cooled...and bring them in chilled and unopened. Remove the crown caps only when ready to serve. This retains the life and sparkle in ice-cold Coca-Cola. Many people prefer to drink right from the bottle.



The Six-Bottle Carton

How to get this beautiful book

• "Flower Arranging" by Laura Lee Burroughs contains 48 exquisite color reproductions of flower arrangements and many practical suggestions on this rapidly growing and fascinating art. Send your name and address, clearly printed, enclosing ten cents (coin or stamps) to cover cost of handling and mailing, to The Coca-Cola Company, Atlanta, Georgia, Dept. X.



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TOWLE patterns are reasonably priced for sterling of such fine craftsmanship, balance and proportion. A small "Place Service" of knife, fork, teaspoon and salad fork costs only about \$11.50, the price varies slightly according to pattern. You can add more pieces to your set whenever you wish for all TOWLE patterns are open stock. . . . So choose your TOWLE pattern now.

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Please send free folders on _____ patterns.
Enclose 10 cents for new book.
Name and Address _____

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YOUR EVERYDAY

Letters

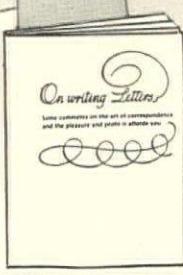
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For letters from you to children in college and school . . . letters from them to you . . . letters to intimate friends . . . letters to "the butcher, the baker and the candlestick maker" — you may now enjoy a fine paper by Crane at moderate cost. For you — and for all of these everyday letters — Crane makes Fineline Deckle with an easy, comfortable writing (or typing) surface and smart deckle edge. Companion to all Crane's Fine Papers in its all-cotton-and-linen quality, Fineline Deckle gives your letters the distinction that the mark of Crane confers on all correspondence.



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A room designed by Virginia Conner... using Crown Tested Rayon Fabrics from J. H. Thorp & Co., New York.

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515 Madison Avenue Established 1916 New York City



If you are interested in any of the merchandise shown on these pages, kindly address your checks or money orders directly to the shops mentioned in each case

NOTHING as old-fashioned as candles on our birthday cake! We go functional and decorate our cakes with these clear fragile glasses. Pour two ounces of liqueur in each guest's glass, and let them toast the happy birthday boy. Each glass has a 3½" pointed stem. \$3.50 a dozen, plus postage. Tatman, Chicago, Ill.



1,095 TIMES a year, or three meals a day all year long, you'll use and admire this sterling silver dish. Hot breads at breakfast, fresh fruit at noon, and after dark, with a pale camellia or two, a gleaming centerpiece. 8" square, 1½" deep, with a brilliant butler finish. \$17.50 at Wright, Kay & Co., 1500 Woodward Avenue, Detroit, Michigan



Did you ever hear of Kangaroo Tail Soup? Or Potage Nids d'Hirondelles (swallow's nest), or Bêche de Mer (Chinese marine delicacy), or Visiaza (New Zealand's native vegetables), or Shark's Fin? All are soups, and all are delicious! \$3.50 plus postage for a 20-ounce jar. Gristede's Bon Voyage Shop, 12 Vanderbilt Ave., N. Y.



Ye Old Cape Cod Post Lamp

Be the first in your neighborhood

A DISTINCTIVE, decorative outside lamp for lawns, paddocks, driveways, or any place a lamp is needed. Hand-made of best weather-proof material. Eagle genuine cast bronze. Electrified, ready for use. No experience necessary to install. Run lead cable down post and bury in a shallow trench to outlet. If no electricity is available, can furnish with old-fashioned oil lamp at same price. Color is a pleasing shade of light green baked enamel. Cone 10" x 10", over all size 23". Prepaid \$10 each; \$18 per pair

RAY HAZEN

5450 Arch Street

Philadelphia, Pa.

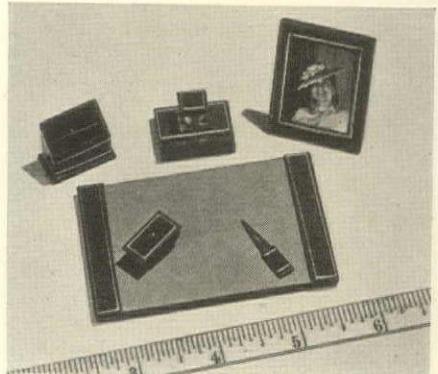
AROUND



AS SURELY as Summer comes to an end, so does your supply of glasses. These have chip-proof rims, tipless bases (well almost!) and come in three different sizes. Reading from left to right: 6½, 11 and 8½ ounces. No extra tax for up to nine letters. \$3.25 a dozen, or six for \$2.25. Monogram Glass, 1131 Chicago Ave., Evanston, Illinois



COLONIAL days, violin and harpsichord, flickering candlelight! This swinging hurricane candle bracket recaptures that gracious atmosphere. Made of Colonial brass, it extends 11"; handblown globe, 9" high. \$15 postpaid east of the Miss. \$3 more wired for electricity. We hope you'll light the candle. William H. Hall, 18 E. 54th St., N. Y.



It's for you brave new collectors of miniatures, a Lilliputian desk set in hand-tooled leather. Put a blotter in the pad, a picture in the frame, one drop of ink in the well, and set it proudly where all may see. Six-piece set in ivory, red or brown Florentine leather, \$10. Or you may order the individual pieces. The Blue Parrot, Evanston, Ill.



"MADE by the Blind." But we warn you, you can't list this as a charitable donation in your 1940 Return. The maple chair and footstool are expertly made, and the price very low. A charming nursery group. Chair is 27" high with a rush seat, \$9. Stool 9", \$2. N. Y. State Commission for the Blind, 205 East 42 Street, New York City

Spinet Grand



The possession of the authentic SPINETGRAND assures this twofold pleasure: An outstanding musical instrument combined with distinguished charm and loveliness in appearance.

... enjoy both ... at their very peak of perfection! ... in the authentic SPINETGRAND a sound investment in lasting satisfaction.

Write for booklet B illustrating the various styles and newly created designs of both the SPINETGRAND and Spinet Cabinet Models.

MATHUSHEK

Est. 1863

43 West 57th St., N. Y. C.

The Spinet Cabinet



The vertical in Spinet form ... designed and fashioned after the original SPINETGRAND.

First Choice for Lasting Satisfaction in Lighting

Leading architects, decorators and discriminating home owners prefer Lightolier fixtures for their superior design and construction available without added cost. Lifetime satisfaction is assured by the exclusive "Bakelac" finish that does not chip or tarnish and preserves the original beauty as long as your home endures. The perfect Colonial piece illustrated, with "Made-in-America" polished crystal decorations, is typical of hundreds on display at our showrooms. Call and choose from these distinctive selections or write for "The Charm of a Light Conditioned Home."

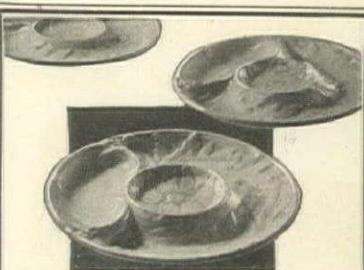


L I G H T O L I E R
11 EAST 36th ST. NEW YORK CITY



ST. FRANCIS
and the
BIRDS

Serene and placid, this beautifully modelled lead figure of Saint Francis is one of a large group of leads to suit every garden setting. Stands 19" high. Postpaid \$35.00. Send for our illustrated catalogue of garden ornaments and furniture.

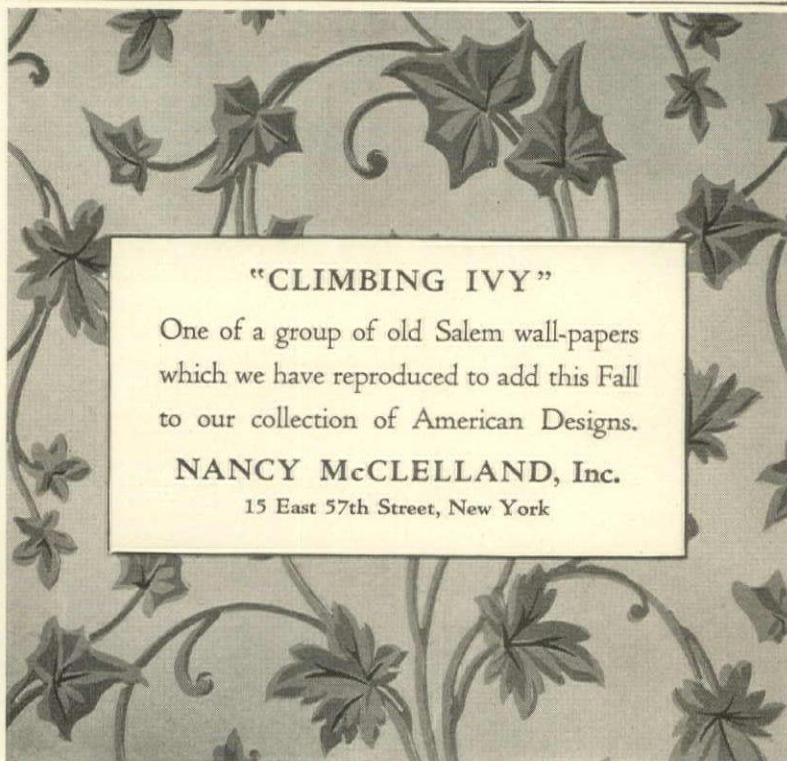


Artichoke Plates

\$3.50 half doz.

Because of the tremendous shipments of these gleaming white plates we are importing, we are able to offer them at this new low price. The center depression holds the artichoke itself. A well holds the sauce and the hollow rim the discarded leaves. Shipped express collect.

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Jewelers
Lexington Ave. at 60th St., N. Y.



"CLIMBING IVY"

One of a group of old Salem wall-papers which we have reproduced to add this Fall to our collection of American Designs.

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Those profoundly interested in modern furniture demand individuality . . . a reflection of their own personality and taste! We at Modernage have always specialized in this type of design . . . by maintaining our own factories on the premises and our own decoration staff.



New Booklet Available...
Send 15c to cover mailing

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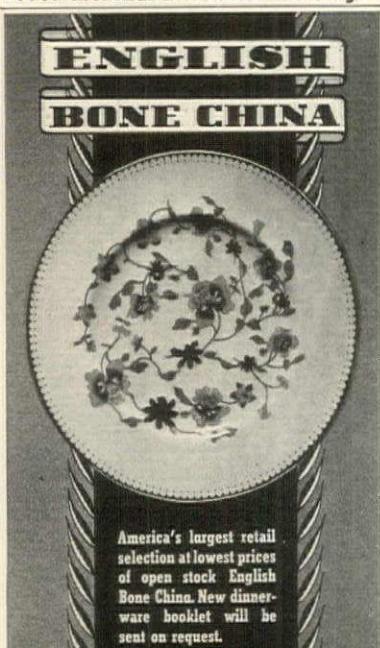
**NEW! Full Sham Round Bottom
MONOGRAMMED GLASSES**

These new glistening crystal clear glasses, graciously designed with thick rounded bottoms to prevent toppling and tipping, make big hits. Distinctively monogrammed with any 2 or 3 letter deeply hand etched monogram you wish. Perfect wedding, shower, anniversary gift ideas—splendid for your personal extensive summer entertaining.

6 oz.—for Fruit Juice; Cocktails \$3.35
11 oz.—for Table Use; Highballs
14 oz.—for Iced Tea; Tall Drinks

Add 15c per doz. west of Denver. Special 24 piece assortment—8 of each of above sizes—\$6.50. Underline initial of last name. Safe free delivery; satisfaction guaranteed or money refunded. 72 hour service. New 20 page catalogue on request. ORDER NOW!

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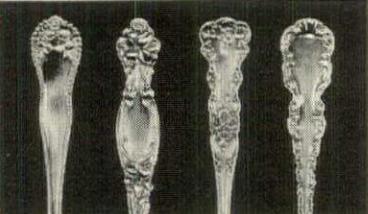
WEEDY ENGLISH

★ Inspired by an Old English Coach Lamp, this delightful candle-lamp heightens the charm of outdoor dining. Automatic spring raises candle as it burns. Brass frame finished in glossy enamel, polished brass trim around top of windproof shade. Green, black or white. Exclusively Hammacher Schlemmer \$13.85



HAMMACHER SCHLEMMER
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Lancaster Frontenac Buttercup Louis XV



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To fill in your active, inactive and obsolete patterns of flat silver. We have accumulated more than four hundred of these patterns, such as:

Baronial	Lily
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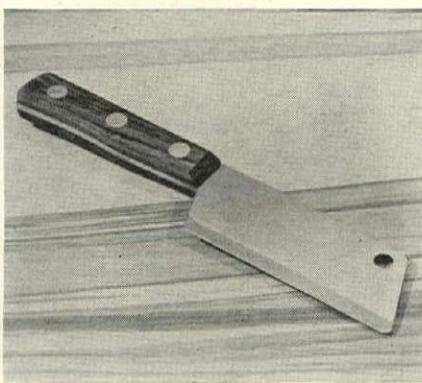
HIGHLY DECORATIVE, highly efficient and very reasonable. \$1.75 plus postage is the price of the bottle opener, and this includes the sterling silver handle! If it's a gift you're thinking of, don't worry, for the Danish design will blend with any silver pattern. One is 5 1/4", the other 6". Chelton, Inc., 106 E. 57 St., New York City



A NEW BABY? We hoped so, for we've just what you want. An album in which to keep a play-by-play, picture-by-picture account of his evolution. The album, 10" x 7 1/4", holds 96 pictures (116 or 120 film). Brown, blue, green or red leather, \$5.95; brown leatherette, \$2.95; plus postage. C. Pozzoli, 650 Madison Avenue, New York City



To heighten cook's good humor, add this cleaver to her collection of kitchen knives. Uniformly tempered and accurately ground, it has a chromium plated carbon steel blade which retains a bright, clear finish. Tip of blade to end of wooden handle 9 1/4". Blade alone is 2" wide and 4 1/4" long, 98c. Hoffritz, 331 Madison Avenue, New York City



Most fish gotta swim, but not this one! He's a retired dolphin who will lovingly guard your flowers. The elevation of the hose (thanks to the dolphin so neatly curving his 6" lead back) will keep it off your pampered beds. With a 12" spike, it's sent express collect for \$3, or \$5 a pair. Henry H. Brooks, Fairhaven Rd., Concord, Massachusetts



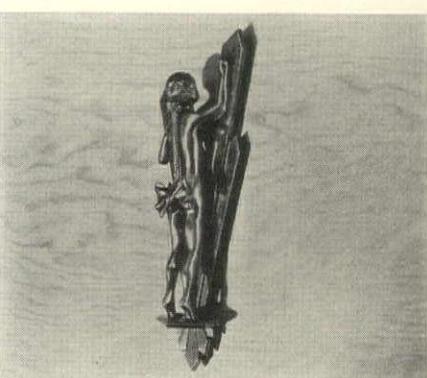
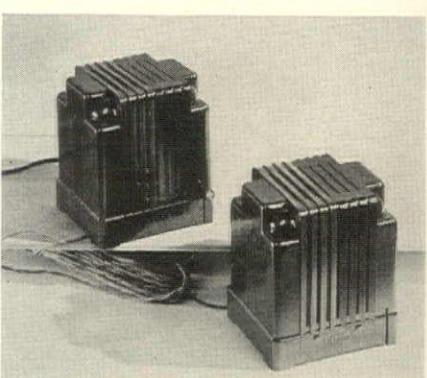
QUITE A STIR! ▶



625 North Michigan Avenue, Chicago TATMAN 707 Church Street, Evanston

Here's the smartest in fixings—for tall cool drinks. The big bleached mahogany Tray with its Chippendale motif is brand new. So are the carved wooden Paddles, to stir and stir. The crystal Highballs are charming, with their white and yellow enameled design. You may order all or separately, express collect. Tray, \$6. Paddles, \$3 dozen. Highballs, \$4.50 dozen.

AROUND



WHERE were you on the night of April 18, 1775? A signal beacon flared in the old North Church, and Paul Revere was riding cross country. This lantern, a reproduction of the beacon, comes in antique copper or black, 16" x 4", electrified, and weather-proof. \$10. The Fan-Craft Mfg. Co., 35 West Main Street, Plainville, Conn.

SCIENCE HAS scored again! The Intra-Fone is a two-way speaking device, guaranteed to simplify your house-keeping. Just plug it in, AC-DC, and talk or listen from either unit (5½" x 6¼" x 5"). Keep a line on playpen or nursery and never stir a lazy bone. \$12.50, complete with 50' of wire. Elkay Mfg. Corp., 200 5th Avenue, N. Y. C.

MAY we present Fanny? She's a captivating young maiden designed to tickle your fancy and knock on your door. Just 8" of polished bronze. (We've heard that she closely resembles one of Hollywood's stars, but we can't tell more.) Lift her pigtail and knock. \$2.50 at Hammacher Schlemmer, 145 East 57th Street, New York

EXOTIC delicacies from sunny Florida. Six eight-oz. jars of jams packed in an attractive blue box decorated with colorful pictures of Florida fruit groves. There is guava jelly, orange marmalade, kumquat preserves and jelly and tangelo and grapefruit marmalade. These fruit-flavored jams are only \$1.50 at Vendome, 415 Madison Avenue, New York City

EXQUISITE GEORGIAN fixtures of graceful simplicity are adaptable to modern as well as period decorative schemes. This Georgian 5-light fixture has clear glass hurricane shades with tapered candle holders, finished in Butter silver . . . 5-light chandelier, \$43.50 . . . matching side wall bracket, \$11.50.

Send 20c, stamps or coin, for catalog and descriptive material.

BUTLER-KOHAUS, INC.
2824 Olive St., St. Louis, Mo.



THE LOURDES

. . . Matching Chintz and Wallpaper

Taken from the old Desfosse & Karth French paper, The Lourdes completes a decorative scheme combining a matchless paper and an outstanding fabric. A lovely rose, shaded by blue, blooms against a cream background. Also in special colors. Wallpaper, \$4 a roll; fabric, \$2.25 a yard. Ask for J-9 samples.

A. L. Diamant & Co.

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*Sole American Agents for Zuber & Cie,
Desfosse & Karth, Paul Dumas*

Garden Ornaments

"Boy With Frog"

This charming child with beautifully modeled body has such a real boyish way with him, that he wins friends wherever he goes. He's so alive we forget he's made of lead or bronze.

Size 21" — Lead \$50

Bronze \$95

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You are welcome to our fully illustrated booklet of interesting bronze, lead, marble, terra cotta, stone and Pompeian stone pieces. A number are imports of distinction which at this time will be recognized as rare finds.



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Established 1900

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NO. 88 KNEE-HOLE DESK OR VANITY DRESSER BASE

42" long; 14" deep; 28" high.

Made of selected poplar. Price at factory unfinished, sanded ready for finishing \$10.00. Finished imitation walnut, maple or mahogany \$12.00. Bench to match \$1.00. Finished \$1.50.

Express prepaid for \$2.00 extra.

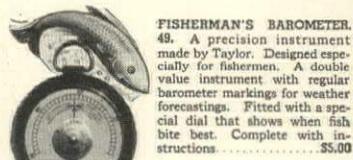
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FLOWERY BRANCH GEORGIA

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817. CAN YOU CUT CUTE COOKIES? This combination rolling pin and mold will lighten your labors and produce interesting results. It's made of hard light wood and stamps twelve different designs at one swish. Just right for teas and parties. Serve 'em to men 3 at a time. The thing only costs \$1.25



49. FISHERMAN'S BAROMETER. A precision instrument made by Taylor. Designed especially for fishermen. A double value instrument with regular barometer markings for weather forecasting. Fitted with a special dial that shows when fish bite best. Complete with instructions. \$3.00

1093. FISHERMAN'S KNIFE. A keen 4 inch knife to dress the fish and another 4 inch serrated blade for scaling them. Comes in a fine 5¾ inch genuine leather case. \$1.00



THE LEATHER NECK. 34. A smart, big bag that knitters will use, shoppers will carry and all women will like. A bag that both Republicans and Democrats can agree on. One of the new fa-ile fasteners (stays open till you close it—stays closed till you open it) is hidden in the softly padded genuine leather top. End gussets are 3½ inches wide at the bottom and the fabric is fine rep with linings that match or contrast brightly. Size 16½" x 12 inches. The best colors: Navy with bright red leather and lining, or the lovely brown combinations. \$3.45

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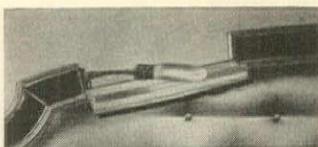
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Buy in Canada at lowest prices and receive also a premium of 10% on your U.S. money. Beautifully illustrated China Booklet "G" sent upon request.

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7 1/2 FEET WIDE



**Hale's mirrored headboard bed
with concealed reading lights . . . mirror nite table**

A life of their own . . . individual concealed reading lights, Beautyrest mattresses in individual resiliencies . . . yet this seven and one-half foot bed with six feet of spacious sleeping surface takes up less room than a traditional setting. Bevel mirror bordered headboard upholstered in antique hammered satin or your own fabric, all-mirror nite table with bevel mirror border, two deeper, more luxurious Simmons Beautyrest mattresses with box springs to match . . . the ensemble complete \$490.00

Hale's
BEDS AND BEDDING
605 FIFTH AVENUE
(near 49th) New York

Continuous Returns Even Months Later

"Shopping Around has become a stand-by with us as we can contract for our ads, forget about them and know that we will have heavy and continuous returns—even months after the issue is off the press." So writes a "Shopping Around" advertiser using twelfth pages (the size of this ad).

If you have a retail item that's new, smart and different, you too can enjoy the thrill of doing a lucrative nation-wide (and even international) mail-order business.

. . . Advertising rates are within your budget. . . .

*Write to "Shopping Around" and let us tell you
more about this profitable retail department.*

House & Garden, Room 1902, 420 Lexington Ave., New York City



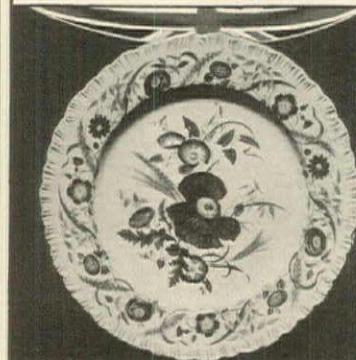
Grandmother's Castor

Sentimental as a Victorian valentine with its 3 famous perfumes in hand-blown half-dram bottles with applicators and funnel. Enchanting for a lady's vanity.

Apple Blossom Spice Gardenia
in decanter in jug in globe
Polished brass or nickel finishes.
4 1/2" high. \$1 postpaid

la Dal Toiletries, Ltd.
Newton, N.J.

ENGLISH DINNERWARE



Generation after generation has looked to Montreal's Own Store since 1843 for fine English dinnerware. It enters Canada duty free. In addition your dollar has increased value in Canada at this time.

Write for Descriptive Booklet

HENRY MORGAN
& CO., LIMITED
St. Catherine St., Montreal

SHOPPING AROUND

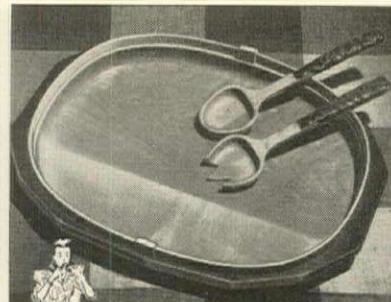
NO BREADTH or brawn required! This furniture polish is an easy-to-use edition of an 18th Century formula. It cleans, restores, and polishes, and will give your finest pieces that highly coveted hand rubbed finish. Two 12-ounce bottles for \$1.75, or one for \$1. Why not buy two and give one? Jane Miller, 1018 No. State St., Chicago, Ill.



HAVE you a yen to do some redecorating, but not quite enough to do it on? Here's a fine beginning, and it won't be noticed on the budget. This Hepplewhite mahogany bookshelf is handmade, with a cast brass gallery and inlay of boxwood. 39" high, 9" deep, 21 1/2" wide. \$41.50, F. O. B. Biggs Antique Company, Inc., Richmond, Virginia



Two lamps as graceful and romantic as the appointments of a Colonial home. The tulip-shaped hurricanes, with delicately etched crystal chimneys, stem from sterling silver bases and shed a beaming light. The larger lamp, 13 1/2" tall, base 6" high, \$18.00 a pair. The smaller, 10 1/2" tall, base 3 1/4" high, \$10 a pair. Lambert Brothers, Lexington at 60th St., N. Y. C.



Lickin' good!

"Fried Chicken" Hospitality Server

5.00

Hand carved by mountaineer craftsmen from blonde hard maple, with darker border. Conversation success piece for a Sunday night supper. 18" x 14". Spoon and fork, 1.75 pair. Express collect.

Exclusive in the Gift Shops.

NEIMAN-MARCUS, Dallas, Texas

HOUSE & GARDEN'S

PORTFOLIO OF FLOWER PRINTS

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GREENWICH, CONN.

Under the Roofs of Manhattan

To refute the Mrs. Grundys of this world, who're convinced that you can't have everything, we'd like to insist that when it comes to Manhattan living quarters, you can. And to present, as cases in point, two Gotham hostelleries which combine the advantage of being spang in the center of things with a restful illusion of country quiet.

The New Weston, at Fifty-first and Madison, is only a brief hop from Radio City, a short taxi flight from the theaters, and a next-door neighbor to the glittering shops along the avenues. From the front apartments, there's a glimpse of St. Patrick's across the way, with its red elms and little sideburn strips of green grass. Rooms are large, airy, and decorated with unusual freshness. One living room, for example, carries a cool scheme of turquoise, gray, and white done in pin-stripes and plain masses of color. Many of the new suites include foldaway kitchenettes which whisk out of sight behind closet doors.

The cuisine is excellent—in the paneled Weston Court where you'll taste Victor's famous pressed duck with brandy sauce; in the main dining room and in the cocktail lounge

where you may also lunch informally. And, for night hawks, the bar stays open till one. Manager, Y. A. Price.

Further uptown on Fifth Avenue at 59th Street is the Savoy Plaza, with Central Park spread like a country estate right at the very door—and an incomparable view at dusk of lights twinkling on the avenue.

Two blocks from Manhattan's busiest intersection, it is near art galleries, theaters and shops. But the hotel itself is a center of gaiety. Its Café Lounge, a pleasant room with leather banquets and fantastic murals by Hugh Troy, is abum with activity till the wee small hours. Here Hildegarde sings her imitable "Darling, je vous aime beaucoup." (She's on vacation now, but will return with first crisp days of fall.) And here Dwight Fiske patters off his bright banter. Another feature of this spot is the snack suppers from the buffet bar, and the pleasant crowd at the cocktail hour. Adjoining there's an attractive main dining room, with dinner music.

The apartments are large, livable and furnished with an eye to comfort; the service is unobtrusively perfect. General Manager, Henry A. Rost.

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SUGGESTION For those who have yet to discover—the exquisite satisfaction of a styled suite at

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**THE DOG****House & Garden's gallery****Dog of Ancient Times—The Afghan**

THE Barukhzy Hound, so called because it is the hunting dog of the Royal Barukhzy family, is known in most countries as the Afghan Hound.

Originally it came from the Balk, the northeastern province of Afghanistan where, it is believed, dogs of this breed entered the Ark with Noah. How true this may be, history does not say, but there is evidence that the type has not changed with centuries. "Yet no man knoweth whence they came, but there they are and there they stay."

The claim that the Barukhzy hound is the oldest domesticated breed seems to be proved by ancient rock carvings within the caves of Balk which depict dogs similar to the Barukhzy Hounds we know today.

The first English Afghan

The Afghan is one of the many breeds that have come to us by way of England. The first Afghan to come before the British public was a dog named Zardin, exhibited at the Kennel Club of England Show in 1907. The dog created so much interest that Queen Alexandra expressed a wish to see him. Zardin's points of conformation were taken as the then accepted model of the perfect Afghan Hound.

The English standard of the breed was drawn from Zardin. His embalmed body can be seen in the British Museum. About 1911 a few specimens of the breed were brought to England from Afghanistan by the owner of the original pure-bred Afghans. From that time on the popularity of the breed in England spread in an amazing way.

In olden times the Afghans were not allowed the run of the streets, but were kept very much in seclusion by their owners, the Rajahs. The bitches were kept carefully by the women folk, and strongly guarded as are the mares in Arabia. Except for a certain needed amount of exercise, they were seldom allowed out unless for hunting.

Organized lion hunting is one of the pastimes enjoyed by the Rajahs, who are accompanied by their Barukhzy Hounds, and all unite in tracking the king of beasts to death. The hunting instinct of the hounds is without parallel, for the Afghan hunts by scent as well as by sight, and from a lion to a mouse they are not particular.



In appearance the Afghan is a very superior animal—strong, alert, active, intelligent. Mrs. Jack Oakie with Ch. Barberryhill Dolly and a home-bred puppy

MART

of pure bred dogs



In appearance the Afghan is a very superior animal, strong, alert, active; looking a combination of speed and power, with a graceful outline. The height of the Afghan should be, males, about 27 inches; females, 25. The body should be of a long, lean, racing-like contour, while the head—gracefully set on a long powerful neck—should be fairly long, fine and with a keen expression in the dark eyes. The teeth should be large, strong, set in a powerful punishing jaw. Nose, black. The muzzle should be black or dark.

The front legs should be straight and long with thick hair on the inside. The hound must be well up on his toes which are protected with thick tufts of hair between them. The tail should be long and saber-like, set low, carried high, emphasized in this breed, for the hounds hunt so much in thickets that it is only by watching the tails that the movements of the dogs can be detected and followed.

The true Afghan should have long, pendulous ears, covered with flowing silky hair, six or seven inches long. Strangely enough, the true-bred type has little or no hair on the top of the back, which should be soft and velvety to the touch. (Muckmul is a favorite name for bitches, as it means velvet.) Hindquarters must be well developed, fairly sloping and possessing strong hard muscle. Forelegs, hindquarters, flank and chest should all, more or less, be covered with soft, woolly hair, which, later in life, merges to a silky nature.

Friends and guards

Writing as the owner of an Afghan which is the house companion of a Dobermann, Bedlington Terrier and a Dachshund, I find them devoted friends and unique safeguards, and quite companionable with other dogs of both sexes, which, in a large part, is a matter of proper handling.

They seldom bark unless it seems really necessary, as a good watch dog should. No mere man's memory can compare with an Afghan's. Though the Afghan dislikes strangers, I find that if he has met an acquaintance in one's household, the dog will recognize that person again, even if a year has passed since the first meeting, and the surroundings have changed.

Some folks are led to imagine that the Afghan is a timid animal because he is inclined to shrink from strangers. But such is not the case. The Afghan is a bold and courageous animal

(Continued on page 12)



Ch. Rudiki of Prides Hill, owner, Mrs. Sherman R. Hoyt. The Afghan is a devoted friend, a unique and constant guard, quite companionable with other dogs



AFGHAN HOUNDS

THERE are now available for sale at the most consistently winning kennel in the West, Champion bred puppies and grown dogs. As companions, for show and for breeding purposes.

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One of the earliest breeders of Afghan Hounds in the U. S.

Best imported blood-lines.
Stock for sale.
AT STUD
Ch. Niliyo of Prides Hill
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AFGHAN HOUNDS

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AFGHAN HOUNDS

The charm of the Afghan Hound, said to be the Oldest Domesticated Breed in existence, is unbounded.

Out of the depths of history this dog is reappearing with great popularity. At the moment puppies from this gorgeous sire are available.

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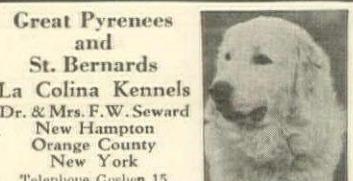
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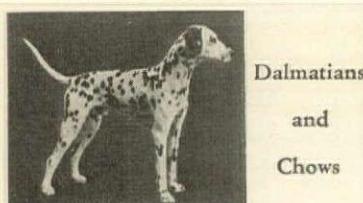
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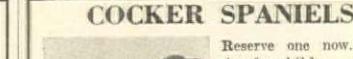
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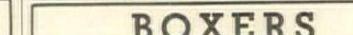


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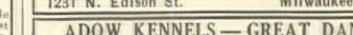
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MAZELAINE, Home of Int. Ch. Dorian v Marienhof, Ch. Utz v Dom, Ch. Just v Dom, Ch. Hermes v Uracher-Wasserfall, and many other famous Show-dogs, offers choice puppies at reasonable prices.

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Ch. Blumen of Adow—

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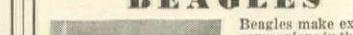
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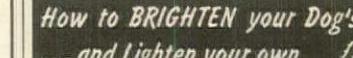


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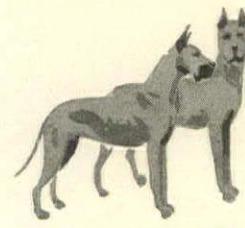


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GEORGIA PINE TURPENTINE COMPANY
Division of the Glidden Company
DIVISION E FAYETTEVILLE, N. C.



THE DOG

House & Garden's gallery

(Continued from page 11)

when these qualities are needed. The Afghan is a highly nervous sensitive dog, almost human in its telepathic recognition of its owner's feelings, shrinking from the sound of annoyance in the voice, and inclined to resent punishment, as any self-respecting dog should do. I know of no other dog of any breed that is so absolutely understanding of, and in affinity with, its owner's every thought, word and deed.

Alert and reserved

In all respects the Afghan is a one-man dog—meaning, in the correct interpretation of that term, that he accepts all the members of the household, but he will not make friends with outsiders. Yet he knows how to distinguish between them and frequent visitors. To all others he is haughty and coldly indifferent. No robber, however, can pad along from room to room undisturbed, for the Afghan will, even if asleep, scent out a new and unusual man-odor. If properly trained the Afghan is very obedient. He is a serious-minded dog, emotionally sensitive, brave, unusually patient. The speed and endurance of this dog is really marvelous. With a remarkable display of agility he will easily clear rocks, fences, and any other obstacles that come in his way.



Roxana of Kingway, a home-bred Afghan owned by Mrs. W. E. Porter. This breed is becoming known as a fine all-round dog, aside from its hunting ability



NO-CHOKE HARNESS

This beautiful harness made to order for your dog.

Genuine Leather. Red, Black,

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Harness.....\$4.75

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Give age, breed, girth. Color harness desired.

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Keep Dogs Off Furniture

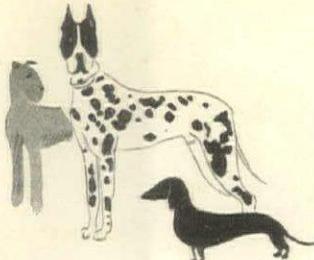
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These Advertisers Will Give Special Consideration to Letters from Readers Who Mention House & Garden's Name

MART

of pure bred dogs



In color the Afghans vary slightly from fawn to reddish brown. Some few are a pale biscuit, and occasionally, one sees a dark brown or a black one.

The first Afghan was registered in this country in October 1926. It was a dog named Tezin, bred in Scotland. The breed, like many others, was slow in catching popular fancy. Now it is enjoying a rebirth of interest by kennels that formerly were outstanding in other breeds, endeavoring to spread knowledge of it.

Growing Reputation

Gradually it is becoming known as a splendid all-round dog; quite aside from any ability it may have in the hunting field. Much more could be written about this trusting dog. As the owner of one, I can say that there isn't a dull moment in our home with the Afghan around.

Buy a well-bred Afghan, buy a good book about the care, feeding and training of dogs, feed and groom the dog regularly, and the Afghan will give you your fill of canine love, companionship and protection.

—C. E. HARBISON



The Afghan is almost human in its telepathic recognition of its owner's feelings, thoughts and moods. Champion Tanya Sahib of Cy Ann, owner C. K. Rickel

KEEP your dog SAFE

"Buffalo" Portable strong wire Kennel Yards let your dog play safely and save you worry. No posts to bother with. Patented fence clips make it easy to set up or move. Send 6c for Booklet 89-F.

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"BUFFALO" Portable FENCING PROTECTS

Ask the Dog Mart

Whether your dog is just a bit of animated fur with all his soul in his eyes, or a cheery six-footer who knocks you over with joy every time he sees you . . . you will need to consult The Dog Mart at times on your canine problems.

Perhaps it's about the proper feeding . . . or bathing and grooming . . . or how to train your dog . . . or what to do when he mopes about the house and won't eat. Whatever it is, why not write to this Department?

The manager of The Dog Mart will gladly share with you his wide knowledge of dogs gleaned from years of experience. Just write him about your problem . . . and he will help you, without obligation, of course.

THE DOG MART • HOUSE & GARDEN
Graybar Bldg., Lexington at 43rd, New York City

These Advertisers Will Give Special Consideration to Letters from Readers Who Mention House & Garden's Name

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Fleischmann's Yeast for Dogs



CONTAINS VITAMINS B₁ • D • G

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THE RUG SAVER!
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will gladly be answered by
The Dog Mart of House & Garden

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IN THE NEXT ISSUE



More Fall Gardening

In October we present our third group of articles on Fall Gardening. With cold weather almost upon them, October gardeners will be covering the last tender plants, enjoying the brilliant colors of early chrysanthemums, and eagerly mulling over plans for next year. For them there is an article by Donald Wyman on honeysuckles, one on lilies from seed, Richardson Wright discusses flowering crabapples, and—most important—here are the new roses for 1941! No cultivator of the Queen of Flowers should miss this prophecy.



The Southwest

Our westward tour through America brings us in October to the Southwest. Here we forsake the 19th Century and dwell on the exciting architecture and decoration being developed today—in a region only as old as yesterday. For the Southwest States, newcomers compared to venerable New England, have embraced Modern as their own, and created houses which are brilliantly suited to the vast plains and the pervading sunlight and wind of Texas, Arizona and New Mexico.



New Plastics

The Revolution is here—in decoration, in architecture, in every activity of our daily lives—and its leaders are the Plastics! Lucite, Tenite and their hosts of followers are invading our homes, and remaking them nearer to Twentieth Century ideals. We've canvassed the ranks—read all about them in October!



The Bride's Manual

The Second Section of October will contain the Autumn Manual for Home and Bride, including, besides our usual coverage of new floor-coverings, wallpapers, linens, china, silver and housewares, an important forecast of furniture styles for Winter 1940.

OUR COVER

The lovely flower painting on this month's cover is by Andrée Ruellan, reproduced by courtesy of The Walker Galleries. Miss Ruellan is one of our important younger painters; she has been exhibiting since she was seven years old and is now represented in such famous museums as the Whitney, the Fogg and the Metropolitan Museum of Art.

House & Garden

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THE BULLETIN BOARD

Philosophical Thought. Whenever, during these times, we start complaining about how terrible the world is, we are apt to recall the calm answer of a wise Englishman years ago. The world then, too, was in a horrible mess. Some one groused to him about it. "You are quite right," he answered. "This is not a world, but the materials for a world."

Explaining Green Thumbs. It is the fond saying about those who can make any plant grow and flourish that they have green thumbs. This virtue is usually attributed to old ladies and equally old men who putter around their gardens doing the work themselves. Sentimental people vaguely explain their success as being the result of love for the plants. Be that as it may, we still believe that these green-thumbed folks, knowing their soil and the sheltered and exposed corners of their gardens and working early and late in them, are always willing to experiment with their plants. As Humphrey John (Denham) says, with perspicacity, in his *Skeptical Gardener*, "We know so little about how things grow that we ought to take an occasional chance and try something different with them."



Bonsai. Those ladies who are engrossed with making Japanese flower arrangements, when they tire of them, might like to continue their Nipponese endeavors and take up Bonsai. This is the art of making and training dwarf trees. The word Bonsai is derived from *bon*, a shallow pot or pan, and *sai*, to plant, i.e. to plant in a small pan. The Japanese interpret the word as little trees that convey truth, beauty, goodness, courage and steadfastness. A sense of dignity and unruffled serenity is imparted both to those who make Bonsai and those who contemplate them. Some Bonsai are so small that they grow in a pot scarcely larger than a thimble; others require four and even more persons to move them. In one famous Japanese collection is a pine 500 years old growing in a shallow bowl less than three inches in depth!

Suburbs Tell. In their business sections most American cities and towns have a sameness. Grand Rapids or Podunk, Bridgeport or Durham, Rochester or Newark—commerce is standardized. But go to the suburbs and that's another story. There in the homes of its people you find the town's individuality. In some the individuality makes a pretty sad showing, in others it is unforgettable good.

During the course of over a quarter of a century editing this magazine, occasions have called us to be in hundreds of our cities and towns. Invariably we are left apathetic by the downtown part and only begin to sit up and take notice when the suburbs start.

If we were to award prizes for suburbs, our medals would still be sent, as they would have gone a decade ago, to Atlanta and Kansas City. Once a populace appreciates good house architecture and fitting gardens, it is difficult to shake them from these standards.

Aztec Herbal. In the Aztec Herbal of 1552, the earliest known American herbal, which recently appeared, all manner of Mexican plants are pictured and their medical properties assigned. The ills of mankind, according to the arrangement of chapters, extend from the head to the foot. Some flowers were used for their fragrant and psychic effect on patients, others made into weird concoctions.

The history of this herbal is fascinating. Martinus de la Cruz and Juannes Badianus, an Indian doctor and his scholarly friend, working together at the College of Santa Cruz in Tlatelulco, compiled the pages, Martinus drawing and naming the plants in his native Nahual tongue and Badianus describing them in Latin. That was in 1552. In 1932 the little manuscript, bound in velvet, was discovered among the treasures of the Vatican Library. Now it is reproduced in color, with scholarly supporting text by Emily Walcott Emmart.

As for Martinus and Badianus, ah, they are gone these ages long ago. The Latin tag still holds: *Contra malum mortis non est medicamen in hortis*—against the malady of death there is no remedy in the garden.



Re-Writing History. In that delectable city of Atlanta, upon whose brow a few paragraphs back we pressed a wreath, you will have pointed out a house at which history was once strangely re-written. Its owner, an unreconstructed rebel, having built himself a stately mansion, determined to record in the windows of its stairhall the great battle in which he took part—the siege of Atlanta. From a New York maker of stained glass, he ordered these windows, and when they appeared his rebel yell of fury could have been heard from Peachtree Street to Stone Mountain. The damyankees in blue were beating

the tar out of the gray-clad Confederates. Back the windows went. When finally installed, it was the damyankees that were being trounced. Peace settled on that household at last.

Chinese Modern. Our furniture scouts, having followed the scent to Chicago, Grand Rapids and Jamestown, bring home a mixed quarry of ideas. In addition to a modern range of pieces flexible enough for any home arrangement and a streamlined modern whose birthplace is California, they scent—wonder of wonders!—a Chinese Modern. It is possible that Chinese motifs may occur with increasing prevalence as California modern pieces gain favor among alert Eastern home-makers. Yellow peril? At least, here is something for readers to watch in the months to come.



Decent Foundations. The more we travel around the country, going up one suburban street and down another, the more there dins into our ears the question, "What's indecent about foundations?"

Why must they invariably be covered? Does the sight of a sun-washed stretch of wall below first-story windows rouse neighbors to a crusade against nudity? Or is it the wily nurseryman?

House after house, all sunlight and air cut off by a barricade of evergreens. Evergreens on which the owner lavishes his full measure of pride by clipping them into tight geometrical shapes. Meantime, rooms inside are darkened and fresh air is excluded.

Let's give our foundations a chance for sunbathing. Let's build them so that they don't have to be covered.

Port. Figures are dizzying things. Here we're reading about port wine—that wine made from grapes grown in the valley of the Douro in Portugal, fortified with brandy at the vintage time and shipped from Oporto—and discover that the last available figures, 1933, show the shipment of port to all quarters of the globe no fewer than 7,254,400 gallons. Or, since few of us ever drink a whole gallon at one sitting, a mere matter of 347,211,200 glasses. England consumed 166,256,400 glasses and the whole of North America a mere 2,886,960. This carries on the old English saying that there are two well-known preventatives against ague: the one is a good deal of care and a little port wine; the other is a little care and a good deal of port.



DAPRICH

Entrance porch of the Melvyn Douglas house

Movie stars have many problems in common with other mortals. One of the most important, according to Helen Gahagan, star of the stage and screen, is that of renting. In the next three pages you will find Helen Gahagan's story about the house which

she and her husband, the star of the current film "He Stayed for Breakfast", built in Beverly Hills. Both Mr. and Mrs. Douglas are well known, too, for their activities outside the theatre. Mrs. Douglas is a Democratic National Committeewoman

*We were tired
of renting...*

says Helen Gahagan, the
wife of Melvyn Douglas, who
tells how they built their ideal
home in Los Angeles



THE reasons for building our own house were doubtless no different from those of hundreds of other people who have decided to build. We were tired of renting places designed to suit someone else's needs. We were tired of living with other people's ghosts. We were tired of moving. Finally we did find a house that more or less suited us and that we liked—then the landlord decided he wanted to move back. This was the last straw.

Weary of living in a moving van, we decided to build. We began looking for land, lackadaisically at first, and then, as the months passed, feverishly. Nothing suited—nothing was just right. The thought of building a house began to fade into the distance. It seemed the last thing in the world we wanted to do until suddenly we saw a piece of land high in the hills—virtually in the country, yet only ten minutes from the city—sun all day, and air. In fifteen minutes the land was ours. The irrevocable step had been taken. It would be easy from now on . . . we imagined.

That's what we thought. Our troubles had only just begun. The land, for all its beauty, was difficult to build on—very difficult. And so the search for the right architect began. That's just like getting married, I assure you. You're going to live with his personality for years to come. People may tell you how they really designed their own houses and the architect just drew up the plans. Well, that's not true. You know you can put paint on the wall, curtains on the windows and antiques on the floor; but if the dimensions aren't right and the windows and doors aren't where they ought to be, you're fighting a losing game. There are so many things the lay person knows nothing about, and so many practical problems to be worked out. We knew that to live happily in any house we must have the various parts of the house-plan properly assembled, and that the service end especially should work like a well-oiled machine.

Out of the mist of houses we saw, while looking for an architect, one name began to appear again and again: Roland Coate. So we "married" him.

He asked us to tell him all the things we didn't like. We did. I wondered at the time and I wonder now how, with such a forbidding beginning, Mr. Coate had the courage to go on.

Mr. Coate assumed what is probably known as an architect's "bedside manner" and listened to our objections. We don't care for hundreds of rooms. We see no necessity for second dining rooms, breakfast rooms, third parlors, or numerous guest rooms one dusts violently only at holiday times when Aunt Minnie and family arrive from Sioux City. I have always been perplexed by houses with curves for no reason at all. It seems to me a house should be forthright, like people, with no subversive elements creeping up on you.

IN fact, as the truth became known, we didn't like houses at all. But Mr. Coate, being the genius he is, took our needs into consideration and put them on paper, finally realizing them in the actual building. The house follows the contour of the land and is of a somewhat modernized California style. The exterior is a rather deep bluish gray color with lots of white trim, and the roof is covered with rusty brown flat clay tile. We have only the rooms we need: a wing for the children—two bedrooms, two baths; a wing for Mr. Douglas and myself—two bedrooms and two baths. My room is fixed like a living room. I don't like bedrooms. A large living room, a dining room, two maids' rooms and bath, a kitchen and servants' dining room, a powder room off the entrance hall, and a little office—that's our house. But the important thing is that it's only one story—that it follows the land—has sun all day, and every room opens either onto a garden, a patio or a balcony. We never have that closed-in feeling any more, for you have only to take a few steps and you're outdoors.

As the house began to materialize, we became excited with the idea of furnishing it. We had to move in at the first possible moment. So we began adding to what we had, making plans for curtains and all the

"We were tired of renting" (continued)

things one needs, when there still was nothing but a bare hillside with some foundations laid. The fact that Mr. Douglas and I were both working didn't make things easier. But we were running into luck when we found Everett Sebring, our designer.

You know, it is a secret belief of mine that there are certain designers of hats, dresses, rooms, etc., who poke fun at their clients with some of the creations they turn loose—they just couldn't be serious. When an article becomes so distorted in its design that its primary purpose of usefulness is lost—well, it's just silly, and I think it becomes ugly. Everett Sebring is one designer who doesn't belong to this breed.

We started decorating as we started with the design of the house—eliminating the things we disliked,

itemizing our needs and then obtaining a collection of furniture and fabrics which were as beautiful and as simple as our budget would allow.

Drama was to have no place in our home. I don't like going from room to room with widely changing colors. We like our rooms more or less to blend together. And we don't like any piece of furniture or fabric to stand out in a room to the extent that it dominates one's attention. We feel that Early American and French Provincial furniture have this simplicity, and our house is mostly filled with this kind of furniture.

Our fabrics are largely handwoven ones. With few exceptions we avoided flowery prints and relied on texture and color for interest. We avoided "sweet" pastel shades and were influenced by

(Continued on page 57)



The brick-paved patio is a delightful answer to the Douglasses' demand for outdoor living space. Around its borders bloom the colorful plants of California's hillsides

*"I think
a house should
be forthright,
like people"*



The unusually large proportions of the living room are dramatized by the huge bow window which runs almost the full length of one wall



The living room doubles for a library; two walls are given over to bookshelves. The dining room is seen through the door



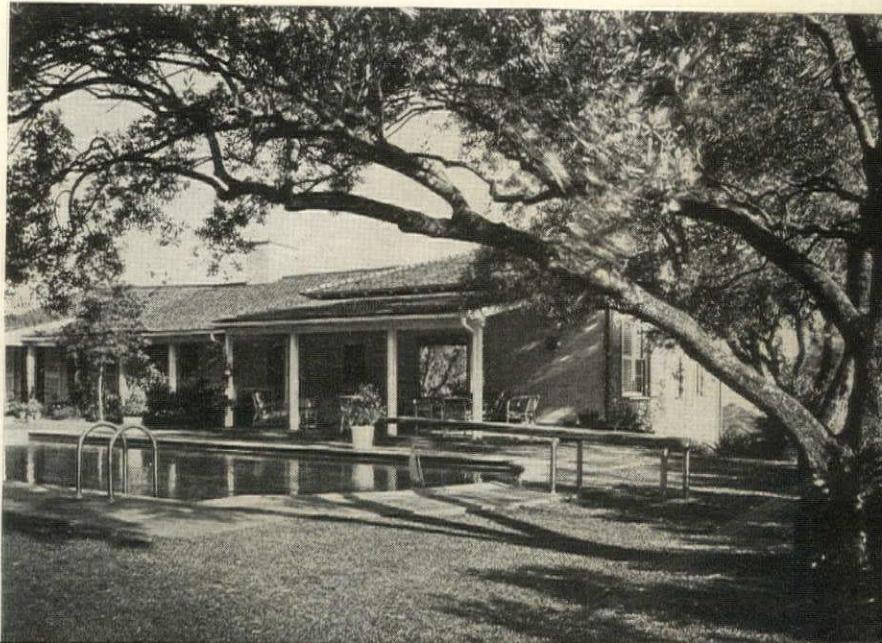
Sofas of modern design blend with French Provincial pieces and small textured wool rugs to build up a quiet simplicity in the spacious living room

*"We like our rooms
more or less to blend together"*



Indirect lighting, coming from over the table, lends a mellowness to the polished floors and natural wood ceiling in the Douglasses' dining room

Framed in a broad green lawn, the swimming pool was considered the one extravagance, permissible since it was planned for the two children





Daffodils

A collection of budgets for buying them

By MRS. F. STUART FOOTE

DON'T be angry! Of course I don't mean *your* garden when I say that the average home garden is an accumulation of various sorts, sizes and colors of flowers and shrubs made by the "hit or miss" plan. Some one gives you a slip of something. Another friend discards something and you quickly salvage it because you hate to see it wasted. A picture in a catalog attracts your eye and you order it. No plan, no design, nothing outstanding. Perhaps a rarely beautiful thing planted with no thought of giving it fine company. A garden with plenty of flowers but with no character or distinction.

Why not start all over again? Select a few fine varieties of rose, iris, peony, hemerocallis, whatever flower appeals most to you, and, *year by year*, build a fine collection of which you and your garden club may be proud.

My garden has a nice small collection of the various flowers which will give me a continuous bloom all through the gardening season, but I find I get the biggest thrill and the longest period of bloom out of my lovely daffodils. The Winter has been long and I am all ready for the first warmth of Spring and its burst of daffodil bloom.

Ten years ago I discarded thousands of the old varieties of narcissus, giving them to a friend for naturalizing in his woods. Then I went to London and spent several weeks selecting some eighty varieties of the finest daffodils in the world, shown at the magnificent Royal Horticultural Society Daffodil Shows, the early and the late shows. Next I visited many of the nurseries to see them growing in the open, for I wanted varieties of outstanding garden value as well as for show quality. Each year I have added to my collection as my budget allowed. Many American daffodil fanciers have done the same.

As stocks increase and distribution amongst the

nurserymen grows wider, the prices go down. Today that same original collection could be bought for one-fourth the price. On the other hand, I have increased each single bulb a hundredfold and the pleasure they have given me and others is beyond measure. Garden clubs come from near and far to see the gorgeous daffodil display, at least a thousand every year.

Competition amongst the English daffodil growers has always been so very keen and their standard of the ideal flower is so high that one feels quite safe in selecting for a collection any variety which has been able to win an Award of Merit (A.M.).

Many of these fine varieties have found their way into perhaps a dozen of our American bulb catalogs but the novice is at a loss to know how to select from the rather meager descriptions given, especially when her garden budget is limited—a frequent occurrence.

OFTEN garden visitors have asked me to give them the names of good varieties with which to start a collection to which they could add a few every year. I have carefully studied the lists of every catalog available and have made up ten lists to fit various budgets.

I have favorites in every class but if I could buy but two bulbs I would certainly choose St. Egwin, a distinct, tall, cool, soft yellow Incomparabilis which has never been surpassed in its class; and Bodilly, a grand pure white and bright yellow Incomparabilis of best quality and great distinction. These two can be put in the \$5.00 budget (or a trifle over).

First I will suggest six \$5.00 budgets, each variety chosen for its exhibition and its garden merit and for its excellent constitution. Then I (*Continued on page 76*)



COSTAIN

A MILKY WAY OF DAFFODILS, NATURALIZED IN GRASS

Greenhouses for all

One-man "Winter gardens" now come in size and variety to suit the small place. Here, flowers to grow in them and hints on cultivation

By H. O'BRIEN PEARCE

ONE of the fastest growing hobbies among American gardeners is the small greenhouse. Hitherto for some time a greenhouse was considered an adjunct of only a large and well-staffed estate. Today both the price and size have been adjusted to less affluent pocketbooks. A small greenhouse, tended by the owner and his family, can turn gardening into an all-year hobby, through even the longest Winter.

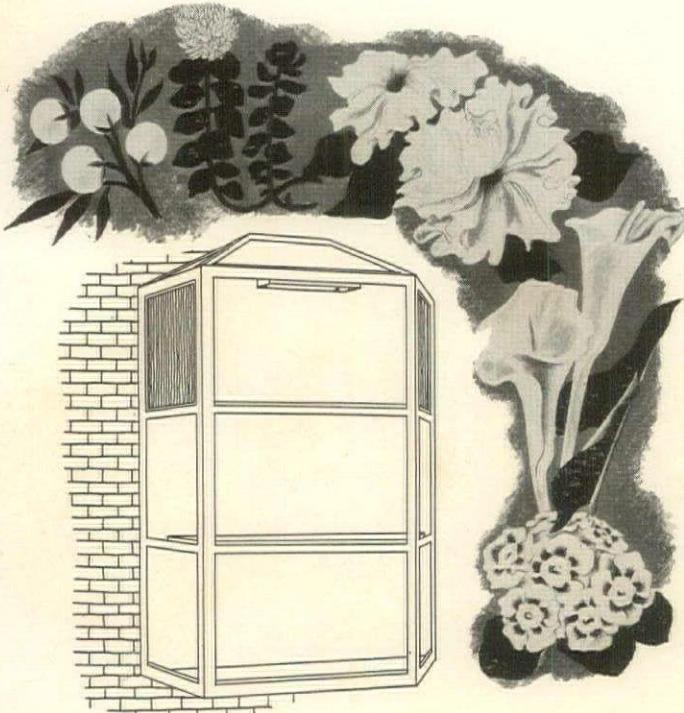
These one-man or one-woman greenhouses range in size and kind, from the plant window, to the conservatory, to the all-glass section types up to the latest automatic kind where heating is provided and controlled with the greatest of ease. These are pictured and further described in the captions.

The next question is, having gotten a greenhouse, what to grow in it. We are suggesting plants for various degrees of glass.

Built-on window cases offer an advancement over the old sunny bay window, in that they afford top light, which most bay windows lack. The smaller and average-size house plants can be grown here: pelargoniums, sedums, aloes, petunias, calla lilies, primroses, Jerusalem cherry. Seedlings also can be started here.

The conservatory has always been a popular form of greenhouse. Although the word smacks of rustling crinolines and whispered foolish nothings, conservatories are still frequently built onto houses, particularly where the garden space is limited. They are, of course, of more moderate size than formerly.

In the northeastern states some means of heating will be necessary and a minimum of 45 degrees should be maintained so that flowers in Winter and Spring can be enjoyed. A heating installation



THE WINDOW-CASE GARDEN comes in one section and is attached to the house, the only change required being the removal of the window sash. Enough heat is supplied by the room for most house plants. Overhead panes catch added sun heat



ALL-GLASS GREENHOUSES, built in sections, are both easily erected and, if desired, easily moved. They can be placed directly on the ground or lifted above soil level by a low foundation; or the ground beneath can be slightly excavated. Automatic heating, ventilating and watering are adaptable here

may be supplied from central heating or the conservatory may be equipped with a separate unit.

To provide "background" in a conservatory, a climbing plant is necessary, and there are few more beautiful conservatory climbers than that favorite rose Maréchal Niel. Its fragrant rich yellow blooms have delighted many generations of rose lovers. The New Zealand parrot's bill, *Clianthus puniceus*, with its clusters of crimson flowers, is another beautiful trailer. Excellent also for a conservatory with such a temperature is *Passiflora-coerulea* var. *grandiflora* with its blue-tipped corona. It is especially useful to the owner of a new conservatory, as it grows so quickly.

Basket plants such as fuchsia, ivy-leaved geranium, *Pelargonium peltatum*, or one or other of the sword ferns can be hung from the ceiling; and the conservatory is an ideal place for plants grown in tubs and put on the terrace during the Summer months—the blue African lily, *Agapanthus umbellatus*, *Hydrangea hortensia*, and the Rose Bay, *Nerium oleander*, to mention but a few.

Cool Houses. The uses of such a conservatory are comparable to that of the cool house. The difference between a "cool" house and a "cold" house might be unsuspected, but horticulturally it is great. Unlike a cool house, the cold house has not heating installation. The latter has but limited usefulness in the northeastern states. Choice rock plants that would not survive through a wet Winter, and alpine species from temperate zones south of the equator, might be successfully carried over in a cold house.

The modern tendency, however, is for a cool greenhouse. Here again the temperature should not drop below 45 degrees. There are plenty of plants from which a choice may be made; the sweetly scented *Eucalyptus maculata* var. *citriodora*, some of the South African heaths, the so-called false heather, *Fabiana*

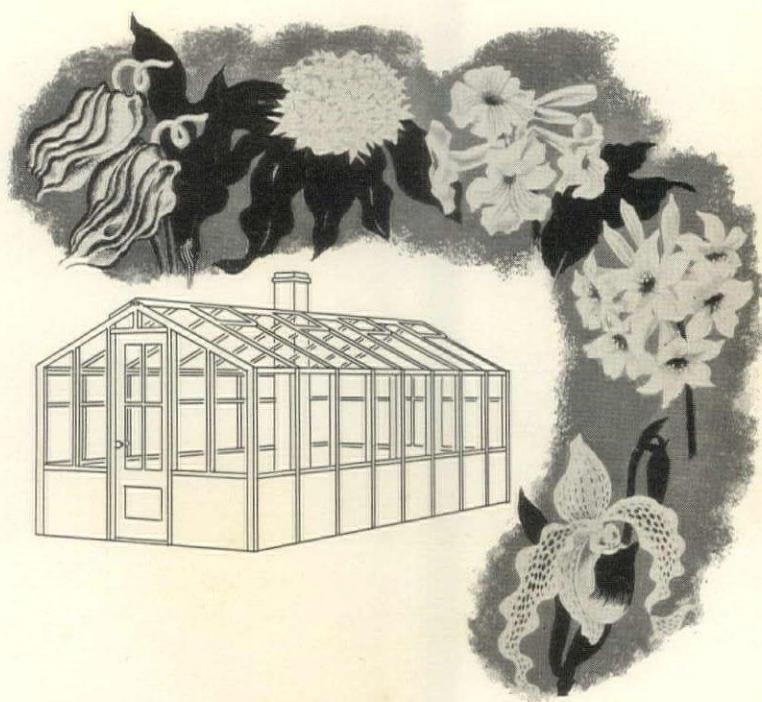
imbricata, the common pomegranate, *Punica granatum*, a beautiful sight when bearing its scarlet flowers from June to September; and the boronias smell sweetly even if they are not of the showiest of greenhouse subjects. On the other hand, the boudardias from Mexico are both showy and fragrant. Ghent, *mollis*, and *indica* hybrid azaleas are gay flowered pot plants; *Sollya heterophylla*, mimosa, *Acacia pubescens*, and *Billardiera cymosa*, with quaint blue seed pods, from Australasia, complete a list of interesting woody species.

No one with a cool greenhouse can ignore the claims of freesias. The delicately colored modern hybrids are charming, but they differ from the not-so-showy older varieties in that they lack scent. Therefore grow a pot or two of the old varieties as well, and in February and March the greenhouse will be beautiful and scented. South Africa provides many exquisite cool house flowers. *Crinum longifolium* makes a splendid pot plant, and sparaxis, watsonia, ixia, gerbera, and lachenalia are all out-of-the-ordinary plants that are fairly easy to manage.

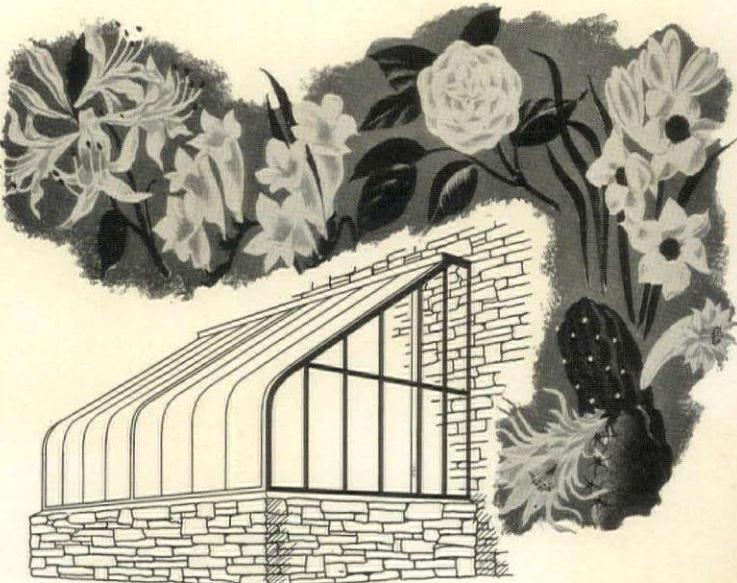
Many plants that are perfectly hardy, but whose blooms may be spoiled by inclement weather during the first month of the year, can be given shelter at the cooler end of the house. Thus it repays the gardener to find room for a pot or two of crocuses, snowdrops, daffodils, especially the lovely miniature species and varieties, the beautiful *Iris unguicularis*, and hellebores. The poppy-flowered and broad-leaved garden anemones, which are unfortunately not hardy with us, will be charming when grown with these.

The cool greenhouse can also house succulent plants of which there are many species that are suited.

Annuals and biennials. A large number of the showy cool greenhouse plants are annuals or biennials. The primulas of the florist, the cinerarias, the herbaceous calceolarias, and the schizanthus or butterfly plant, (Continued on page 77)



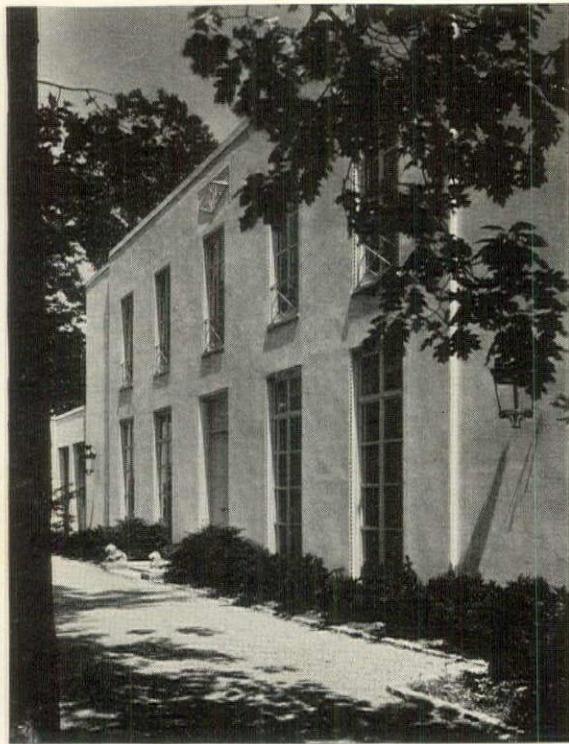
REASONABLY PRICED greenhouses come in sections that are easily set up on cinder block foundations. The farther end contains heating and potting units. Automatic heat, water and ventilating are available together with sub-irrigation for soilless culture



THE LEAN-TO CONSERVATORY is a sensible solution for the house-attached greenhouse. It makes an added room. Either a special unit supplies the heat or the house heating can be extended to it. Display flowers and vines are generally grown in conservatories

An Architect's Ideal

The home of Mr. and Mrs. James Lawrence, Jr., in Brookline, Mass., designed by the owner, combines French and Modern



Smooth sand-colored stucco contrasts strongly with the close yew planting around the Lawrence house. Note delicate grilles before the tall windows



A dark green marble floor appears in the entrance hall, adding Gallic dignity to a modern design. The stair carpet is parchment yellow, like the walls, and the full-length curtains are Venetian rose linen. Note the slender tracery design of the wrought iron handrail

White French furniture in the drawing room (left) is given a sophisticated background of off-white walls and silvery blue brocade curtains. A red lacquer table, left, strikes a vivid note of color



Antique Chippendale furniture in the dining room (above) is admirably set off by plain white walls and rich gold brocade curtains. The three windows give onto a terrace and garden beyond

A rose marble mantel in the drawing room below (of which the other end is seen opposite) is surmounted by an Adam mirror and appliqués. Painted French furniture is covered in rose and blue



Sitka spruce paneling, waxed to a gleaming finish, was used for all four walls in the library above. Gray curtains are topped by a simple shaped valance;

the only other color in the room is the old gold of the carved Chinese rug. Antique mahogany furniture is mainly Eighteenth Century English and French

Asters

The best of the Michael daisies
to grow for Autumnal displays

By RAY M. KOON

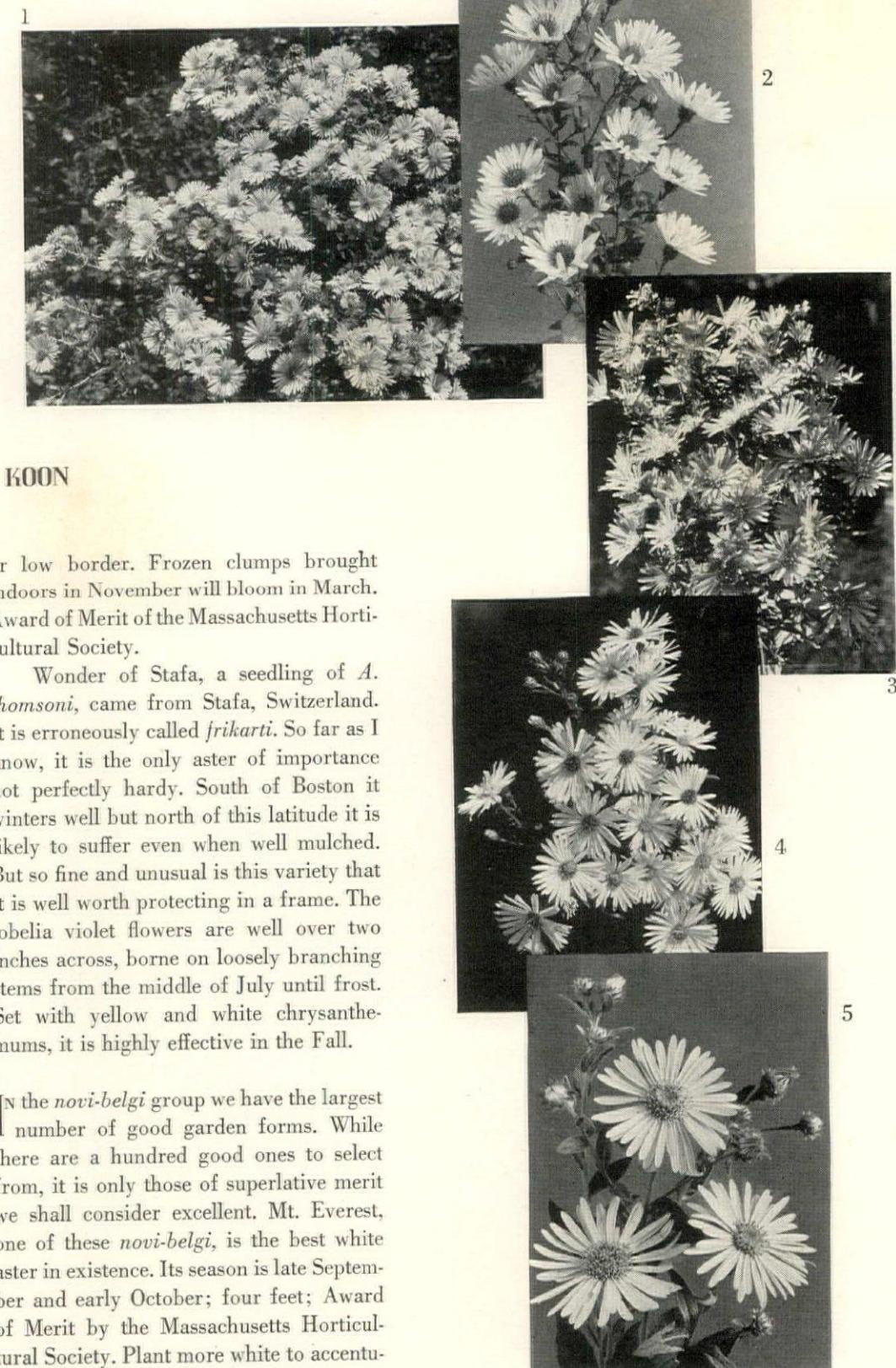
IN the test plots of the Waltham Field Station, a branch of the Massachusetts State College, 420 species and varieties of hardy asters have been studied and evaluated. The plantings include for the greater part importations from England and the Continent, and the few varieties obtainable from American and Canadian nurseries and from botanic gardens. As amateurs have learned of this collection they have sent in for comparison and identification the favorites from their own gardens. Many of these unnamed forms have been collected from the wild and, strangely, certain of these have proved superior to varieties listed by the trade.

This study, pursued intensely since 1933, has revealed much as to the garden value of a comprehensive group as well as the best methods of culture.

The selections which follow are made according to the preferences expressed by critical amateurs visiting the test plots and the observations of the investigator.

To designate color, Ridgeway's "Color Standards and Nomenclature" has been used. Descriptives commonly employed such as "bluish red", "warm pink", or "rosy lavender" are too inexact where minute differences between varieties are important. A standard, therefore, must be employed to define the various hues, tints, tones and shades. Ridgeway's is available in all good libraries. Learn to use it.

THE finest of the early flowering asters is *subcaeruleus*, Star of Eisenach. Light lavender violet flowers two and a half inches in diameter are borne on single stems rising to a height of one foot from low green mats the first week in June. It is more graceful than the better known *A. subcaeruleus*, Star of Wartburg, and the various forms of *A. alpinus*, yet just as gay. It is a pleasing subject for the rock garden



or low border. Frozen clumps brought indoors in November will bloom in March. Award of Merit of the Massachusetts Horticultural Society.

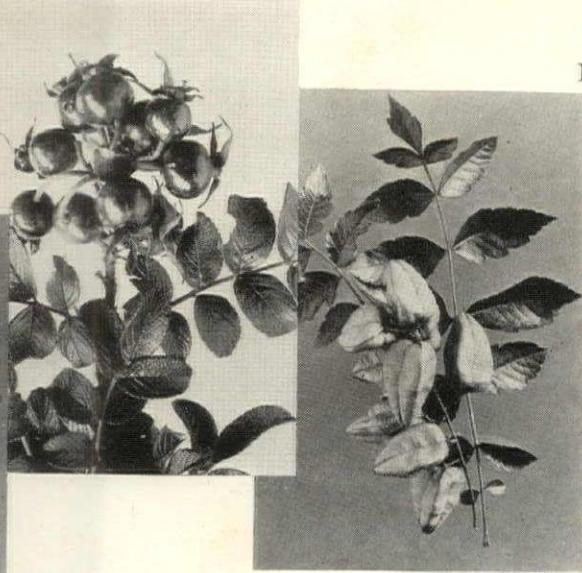
Wonder of Stafa, a seedling of *A. thomsonii*, came from Stafa, Switzerland. It is erroneously called *frikarti*. So far as I know, it is the only aster of importance not perfectly hardy. South of Boston it winters well but north of this latitude it is likely to suffer even when well mulched. But so fine and unusual is this variety that it is well worth protecting in a frame. The lobelia violet flowers are well over two inches across, borne on loosely branching stems from the middle of July until frost. Set with yellow and white chrysanthemums, it is highly effective in the Fall.

IN the *novi-belgi* group we have the largest number of good garden forms. While there are a hundred good ones to select from, it is only those of superlative merit we shall consider excellent. Mt. Everest, one of these *novi-belgi*, is the best white aster in existence. Its season is late September and early October; four feet; Award of Merit by the Massachusetts Horticultural Society. Plant more white to accentuate the colors of the Autumn garden.

A. novi-belgi, Charles Wilson, is a spinel red. You will observe on the chart that this is not an exact red, for it contains an almost indistinguishable tinge of blue. A true red aster has not yet been produced. But Charles Wilson reflects a rich radiant hue and its bright yellow disk accentuates the brilliancy of the rays. I am convinced that it has been renamed Beechwood Ray. The two are identical. C. Wilson grows to a height of three feet and flowers (like Beechwood Ray) in late September.

From such names as Blue Eyes, Blue Gem, Blue (Continued on page 52)

- Mr. Koon makes his selection after trying many species and varieties
1. Harrington's Pink
2. King George—blue
3. Charles Wilson—red
4. Mount Everest—white
5. Wonder of Stafa—violet



Berries

Spring-flowering shrubs that in Summer produce colorful berries

By DONALD WYMAN

SHUBRS with bright-colored fruits in the Summer time are not unique but they are sufficiently rare for their presence in the Summer garden to afford a pleasant diversion. Although Fall is the normal time when the majority of shrubs fruit, nevertheless there are a number fruiting earlier to make this group of plants an important addition to the landscape. Normally the shrub border takes on a uniform green color in the Summer, since there are comparatively few shrubs with bright colored flowers at that time. However, plantings are frequently brightened with flowering perennials and annuals, and Summer fruiting shrubs may also be added to provide interest.

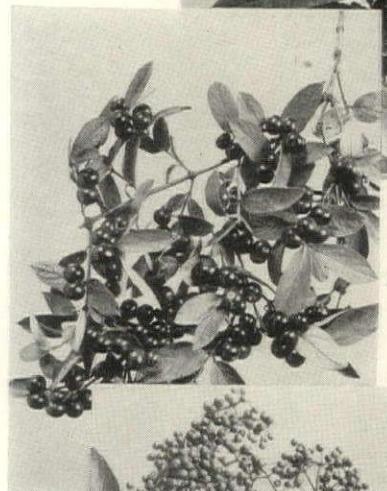
There is a satisfactory color range among the fruits. The red fruiting shrubs outnumber the others, but blue, black, white, yellow, or purple fruiting shrubs are available. It is seldom that plants are selected solely because of their fruits, for size, habit, flower, and Autumn color all are factors which are just as important. However, if great emphasis is placed on their landscape value while they are in fruit, it might be well to review a few of the idiosyncrasies which are possible for all the fruiting plants.

NOT all plants fruit well every consecutive year, for various reasons. Take, for example, the flowering crabapples. These, like all apples, have abundant fruits one year and few fruits the following year, there being little we can do to change this sequence. Every commercial orchardist is squarely up against this problem of "alternate bearing". Then too, weather conditions have a great influence on fruit bearing, as might be expected. Certain plants need insects for pollination, and when the weather is too cold or too wet for insects to fly about as the flowers bloom, little

pollination occurs, resulting in few fruits later. An example is that of the cornelian cherry, which is one of the first shrubs to have flowers in the Spring. Occasionally the flowers open when the weather is too cold for bees to fly about, and no pollination results in few fruits the following Summer. Occasionally a plant grows in soil that is too rich, and all of its energies are expended in making vegetative growth. Such is the case with over-fertilized plants, particularly when a fertilizer with a high nitrogen content has been used. The remedy might be a good root pruning to aid in the production of flowers and fruits. Sometimes the application of a potash or phosphorus-bearing fertilizer aids in flower and fruit production, as it usually does when it has been applied to various grains and vegetables.

On the other hand, some gardeners are prone to forget that plants like the bittersweets, Japanese yew and the hollies have separate sexes, staminate flowers being on one plant and pistillate flowers being on another plant. Both kinds of plants must be present in order to insure fruiting. However, recent experiments with pistillate holly plants show that fruits will form if the pistils are dusted with certain vitamins, and later developments may show this to be a very practical method of obtaining fruits when staminate plants are lacking. Disease, borers and other insects, too, may reduce the number of fruits. All these things should be taken into consideration when trying to explain the failure of some shrubs to produce large quantities of colorful fruits every year.

AFEW old favorites among the shrubs with red Summer fruits should not be overlooked at the start. The rugosa rose, frequently called the "sea tomato" of Japan be- (Continued on page 70)



- Summer shrub fruits range through red, blue, white, orange and black
1. Goldenrain tree—green
 2. Rosa Rugosa—red
 3. Gray Dogwood—white
 4. Smooth Sumac—red
 5. Morrow Honeysuckle—yellow
 6. American Elder—black

All Crystal Clear

A new chapter in American glass making begins with a challenge to creative effort

STOLLER



GLASS BLOWER AT THE GUNDERSON WORKS

GLASS-MAKING in America has an impressive past and, if all indications are right, looks toward an even more impressive future.

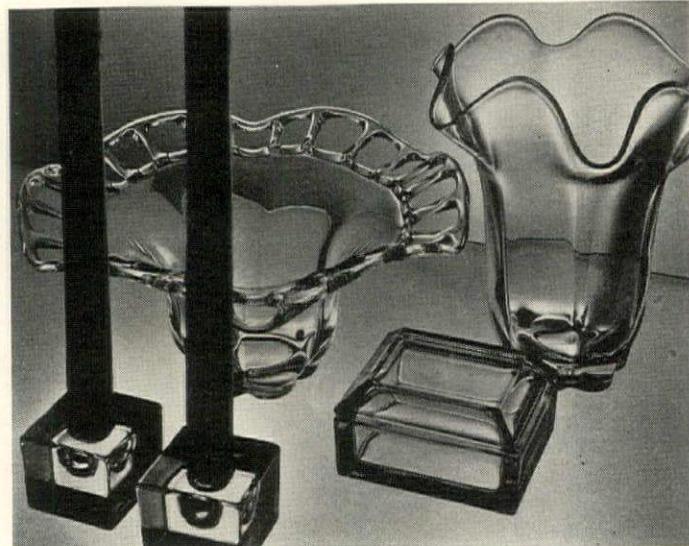
Distressing events abroad have provided the opportunity long awaited. And with the opportunity has come a challenge—a challenge to create fine glassware equal in quality and design to that of Europe.

Leading glass makers are meeting this challenge, and a survey shows an awakening and activity in this craft such as the country has never before seen.

The possibilities of American glass have long been known, and crystal has been turned out in restricted quantities here which can stand beside the finest in the world. But as a whole, lack of skilled workers and competition have turned American glass-making to machine-made wares, in which we excelled.

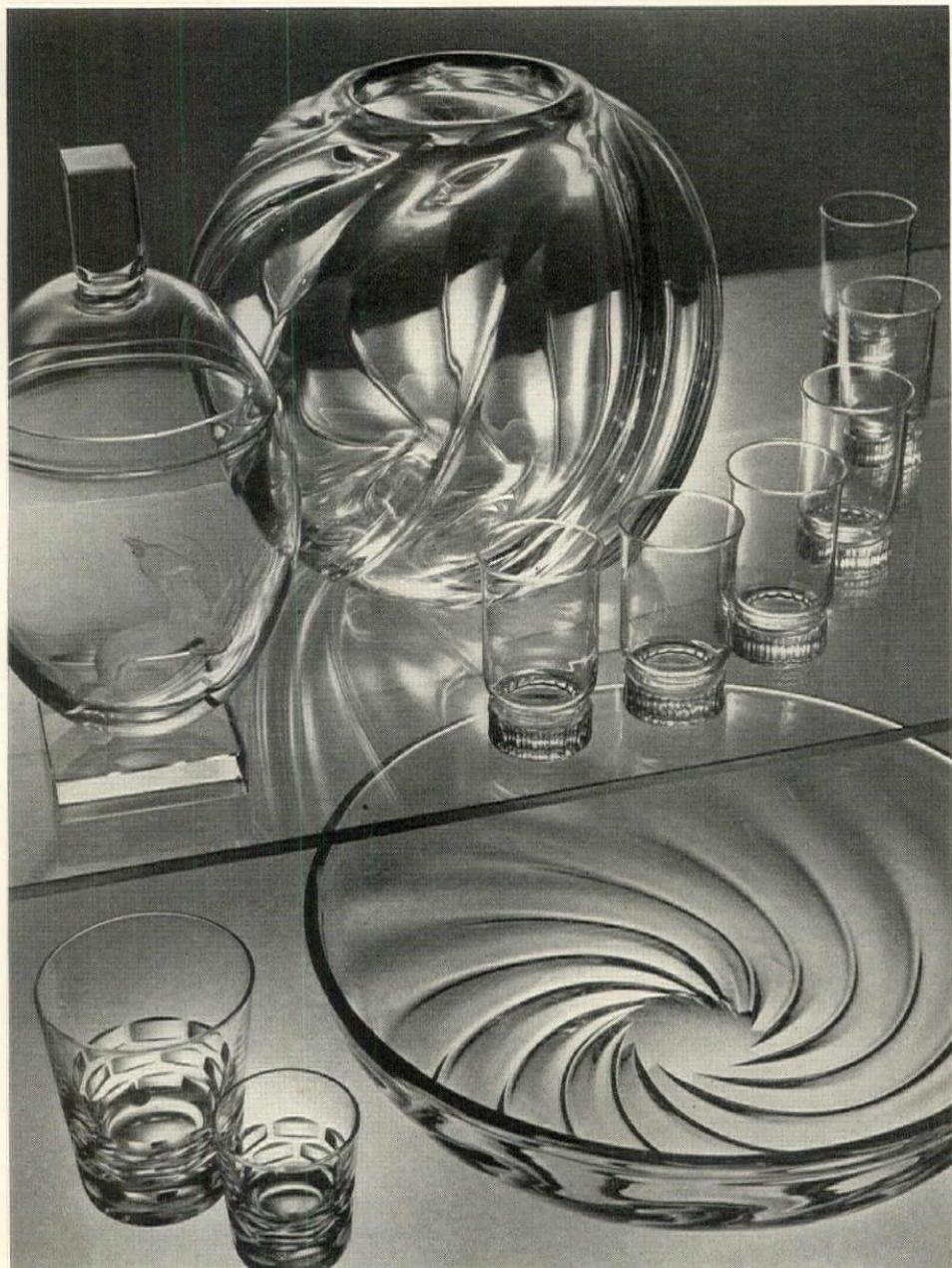
But fine table glass, beautiful stemware, sparkling bowls and vases, decorative pieces, such as bookends, candlesticks and ornaments, are now about to come into their own.

History reveals American glass to have had its ups and downs. In Colonial days England forbade glass-making in the colonies, and even after the Revolution glass-making secrets were (Continued on page 63)



Sparkling as distilled water, these new designs of Duncan & Miller adapt both the traditional mood, as in the fluted filigree-edged bowl, and the modern, as in the heavy cube candlesticks, the crystal cigarette box and the graceful flaring vase

DANIELSON



Inspired by Scandinavian designs, at their best, yet with a peculiarly American flavor, industrial designer Edwin W. Fuerst has created these pieces of crystal. They are part of a distinguished new collection of table and decorative glass, sponsored by the famous old firm of Libbey Glass



Charming glass flower containers and serving pieces are decorative forms American manufacturers have been quick in using to advantage. Heisey presents a pair of graceful urns, clear modern vase and shell sandwich plate



Authentic reproductions of Sandwich, three-mold and other old American types of glass continue to flourish. This filigree banana dish, covered urn and nappy, by Westmoreland, are old pressed glass designs, from original molds



Simplicity and brilliance of this heavy salad bowl and candlestick of "Elsinore" crystal might easily mark them as Scandinavian imports; but they are actually made in New England to Georg Jensen's special and exclusive design



Adapting the modern trend to American tastes, and in giving traditional forms fresh appeal, Fostoria continues to pioneer with modern designs like the candelabra above by industrial designer George Sakier; as well as with gracefully simple bowls and vases such as those shown here



First in American hearts are the traditional "Waterford" designs, which are the backbone of practically all the top American factories. Above are three typical goblet shapes and cuttings by Cataract-Sharpe, and a decanter of fine 18th Century pattern

Sssshh... this tells you how to give

CAN you remember back as far as the Sixth Grade? Or was it the Seventh? Do you recall those theoretical stones which always started theoretical ripples in theoretical ponds? At least you haven't forgotten that prudent warning to use a rubber ball rather than a stone if you wanted to experiment in the bathtub. Yes, that's it—the Theory of Sound.

And how very little bearing all that seems to have on the problem of shutting out the noise of sweet little Charlotte's five-finger exercises on the piano next door! You were taught principles. What you need—and this is what we are going to give you—is practical suggestions. If you really must know the whys of our suggested cures, you will find it all set out in an appendix on page 60. There you will even find some footnotes to bolster authority.

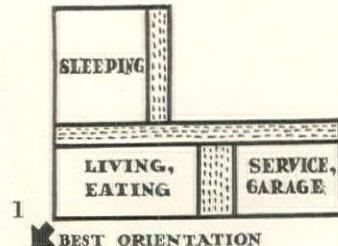
Distance is Quieting. Meanwhile, however, we still have the problem of sweet little Charlotte and her five-finger exercises. The easiest (yet still humane) method of dealing with this might be to move her and her piano away to a distance. Put her in a shed at the bottom of the garden. Open air is a great quietier. (Technical explanation: the intensity of a sound varies inversely as the square of its distance.) If, in the open air, you move ten feet further away from the source of a noise the noise will not be ten but one hundred times less intense. If you can put a hill or a thick belt of trees and underbrush between yourself and the noise, the quieting effect will be even

more noticeable. Remember this when placing your house in relation to the road. And remember it, above all, *before* you build, when you are picking a site.

Plan for Silence. But there are only a few people who would not find it inconvenient to have the various rooms of their house dispersed over a two-acre plot. The simplest and most effective alternative is to have your house planned so that no section is harassed by the noises coming from some other section. Don't put the study next to the playroom, or the bathroom next to the living room. If you are forced by circumstances to do just this, then make sure that the dividing wall is sufficiently soundproof. This is particularly important in a two-story house, where effective sound insulation of one section from another must depend upon the *structure* of floors and ceilings. In a single-story house, it is primarily a question of *arrangement*, the placing of buffer rooms and isolation in separate wings. For further details consult the plans and structural sections below.

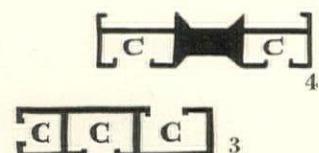
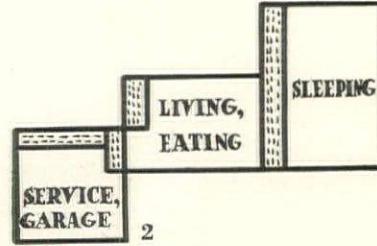
How Loud is Loud? It may seem like a truism to say that the loudest noise is the most difficult to keep within bounds. But the scientist will butt in here and state that "loudness" is just a matter of opinion. But the "intensity" of a sound can be measured, and you will see from the table at the right of this page that this "intensity" corresponds fairly closely with what we normally call loudness. But the apparent loudness of a

Effective sound insulation can usually be had by the careful location of buffer areas

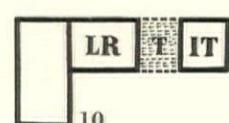
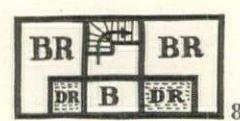
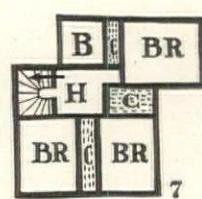
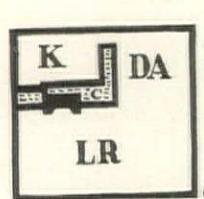
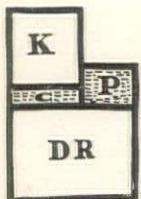


The hatched sections on these plans represent buffer areas such as corridors and closets, pantries, dressing rooms, dark rooms, or plain open space, all of which stop or hinder sound travel.

1. Sound control in a one-story house will depend on the skillful arrangement of its sections.
2. The more disarticulated the plan, the smaller are the buffer areas needed for sound insulation.



3. A line of closets is a good flexible buffer, especially if solidly built and filled with clothes.
4. Another closet wall variation: closet one side, bookshelves the other, with a chimney between.



Kitchens and bathrooms are great noisemakers.
5. A pantry makes a good buffer during meals.
6. This shape living-dining room with kitchen door round the corner, will best block clatter.

7. Compact second floor layout. Each bedroom sound-insulated from all others and from bath.
8. More pretentious version of closet buffer: dressing room between bedroom and shared bath.

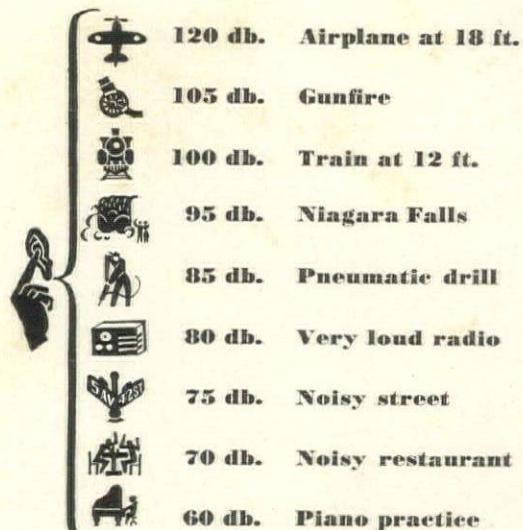
In an Ivory Tower, whether studio, office or whatever, quiet is more valuable than space.
9. Its own wing, L-shaped entry, sound buffers.
10. Separate building, entry via roofed terrace.

yourself the pleasure of quiet

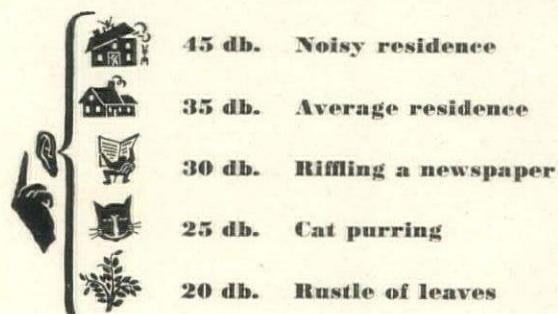
sound is affected to some extent by its pitch and what may best be called its steadiness. For example the sound of Fred Allen on your neighbors' radio may be much more annoying than the steady roar of traffic on the highway which runs through the village, yet the latter may well have a higher average intensity level. Another point to remember is that low-pitched sounds are the most difficult to keep under control because they travel around corners more easily. And that's the reason you hear the tuba's braying long after the rest of the band is out of hearing.

Incidentally, don't feel worried when you are confronted by the term "decibels". If we say that the sound of an airplane motor at a distance of 18 ft. has an intensity of approximately 120 decibels, it is no more complicated than saying that water boils at a temperature of 212° Fahrenheit. If you are one of those who insist upon a definition, turn to page 61. And just as sounds can be measured against this decibel scale, so can sound-stoppers such as walls, doors, windows and so on. This stopping power is called Transmission Loss, which means the number of decibels the sound loses as it passes through from one side to the other of a partition.

So, rather than dump little Charlotte and her piano at the bottom of the garden, it might be better to surround her practice room with walls and ceiling having a transmission loss of about 50 decibels. This would be sufficient to reduce the five-finger exercises, or even fugues or boogie-woogie, to some 10 decibels if the room in which you were sitting reading was absolutely silent. In actual fact it almost certainly wouldn't be. (Continued on page 60)



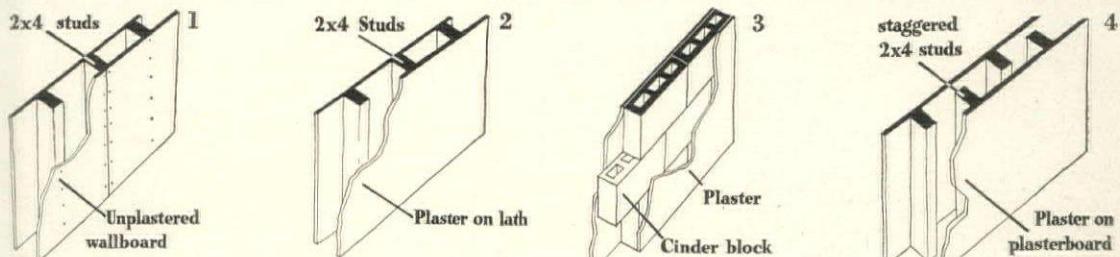
50 db. Noises above this level disturbing



A COMPARATIVE SCALE OF NOISE INTENSITIES

Reduced to the scale of db.—decibels (see page 61)—everyday sounds fall into correct perspective. A sound of 1 db. is so faint that only a very keen-eared listener can hear it. At the top of the scale (about 126 db.) sound is so intense that it hurts. Db. count approximate.

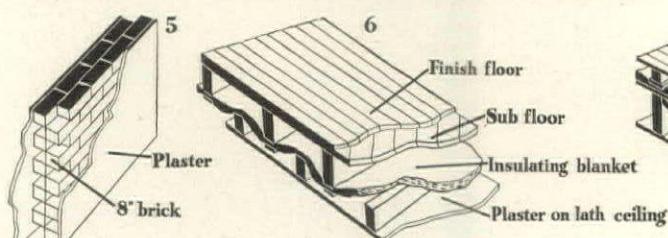
If but a single wall or ceiling stands between you and noise, check its construction here



The sound insulating value of any panel is called its Transmission Loss and measured in decibels (abbreviations: TL, db.). Materials are usually of much less importance than methods of

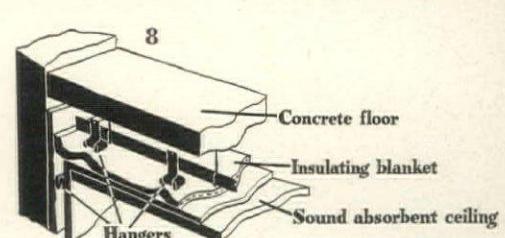
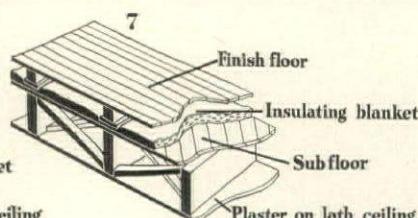
construction in making a partition of high TL.
1. TL up to 30 db. depending on tight joints.
2. TL 40-45 db. Better because heavier; also smooth hard plaster surface throws sound back.

3. TL 40-45 db. Cinder block has higher TL than some heavier materials, is thus an exception to rule that TL depends upon weight.
4. TL about 50 db. Two separate walls in one.



5. TL 55 db. Homogeneous but heavy, so good.
6. The normal floor and ceiling have a TL of around 30-35 db. Most effective improvements are "floating" floors and "suspended" ceilings.

6. Suspended ceiling with a layer of insulating blanket added. Ordinary floor. TL about 50 db.
7. TL 45-50 db. Ordinary ceiling, but finish floor "floated" on insulating blanket and wood chairs.



8. The ultimate in sound insulation, a room within a room. There is no direct contact between the two rooms; all vibration is taken up by cushioned hangers, and then smothered in felt.



Blue grass doorway

Kentucky Georgian at its best is this pleasant old Lexington doorway—apt prelude to our six-page collection of Ohio River Valley landmarks. Llangollen, the green-shuttered, white brick

house to which it belongs dates from 1812, though the door itself was added later. Characteristic of the time the interior boasts original woodwork, beautiful mantels in every room

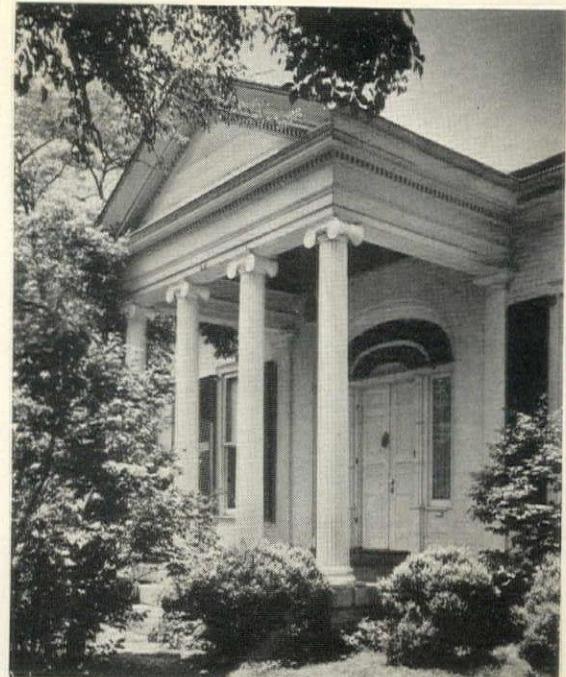
Old Kentucky Homes

19th Century culture spread westward via the waterways—the Mohawk River, featured in our August issue, and the Ohio, pictured on these six pages



Victorian Gothic

ABOVE: Renascence of the Gothic influence in Kentucky began later than Greek Revival but paralleled it to Civil War. This angular peaked house with its ecclesiastic fretwork was erected in Frankfort about 1863, as a residence. Style was also used for many early churches



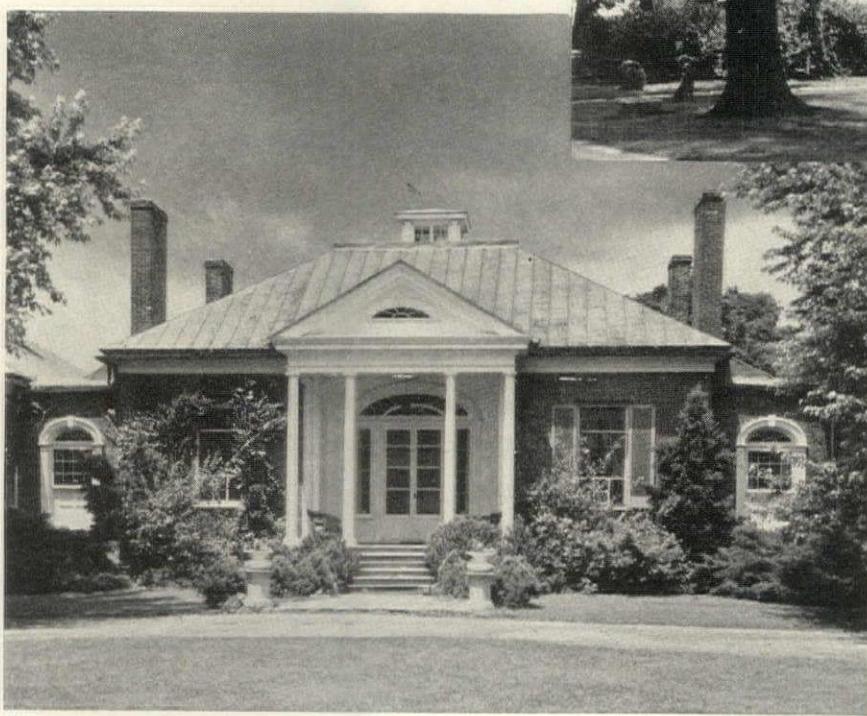
Late-Flowering Greek Revival

ABOVE: In Kentucky architecture was influenced by styles of the eastern river valleys, but usually ten to thirty years later. Ionic-columned Rose Hill in Lexington, built in 1818, recalls earlier houses on the coast



Georgian from Virginia

ABOVE: Once actually a part of Virginia, Kentucky received from it many settlers and a taste for the noble dignity of Georgian. Example: Wickland, built on Bardstown Road in 1813 and occupied by three successive Kentucky governors



RUST

Greek Revival Forerunner—1805

LEFT: Early for Kentucky are the Greek Revival touches on this house, built near Louisville by a real Kentucky Colonel. Stripped of its tetrastyle portico, this one-and-a-half story brick dwelling is pure Georgian. Note portico is smaller, lighter in style than later house at top

Henry Clay's "Ashland"

Its original furnishings are now in the Lexington home of Mrs. Thomas Clay McDowell



Ashland, the Clay home in Lexington, Kentucky. Original dwelling was razed because of unsound walls, later rebuilt. L'Enfant, famous architect of Washington, planned the still beautiful gardens adjoining

HENRY CLAY, the brilliant orator-statesman who served as Secretary of State under John Quincy Adams, was a Virginian by birth and a Kentuckian by adoption. And, oddly enough, his house, Ashland, the rambling brick house shown at left, follows somewhat the same pattern. Built about 1850, its basic outlines, foursquare look and Palladian windows are Georgian in character, a pure style which traveled west down the Ohio River Valley from Virginia. But inside, a multitude of octagonal or hexagonal rooms, and a use of high-peaked arches and ecclesiastic carvings, recall the Victorian Gothic influence which came from Philadelphia and Baltimore.

Though the furnishings of Ashland have been scattered by inheritance, many of its fine old pieces are reassembled in the nearby home of Mrs. Thomas Clay McDowell. Interiors of this house—thoroughly characteristic of ante-bellum Kentucky—are shown on this and the following page.



Thirteen panes of glass (above), symbolic of the thirteen original states, form the doors of this fine Federal secretary in Mrs. McDowell's home. She is widow of Clay's great-grandson

Elaborately carved, this love seat and chair (left) are part of a 13-piece suite by the Victorian designer Belter, were inherited not from Clay but from Mrs. McDowell's own grandmother

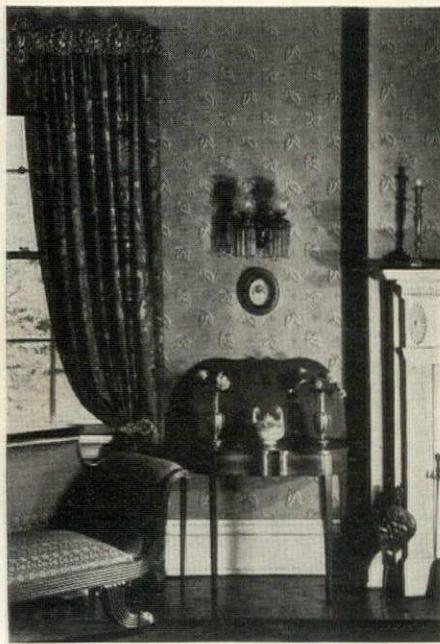


Pride of Victorian households throughout the land were such prim settees as this—which, like the arm chair, is part of Mrs. McDowell's Belter suite,

shown again on opposite page. The mahogany pedestal table belonged to Clay; the bowl to her father, William Cassius Goodlow, once our Minister to Belgium



Duncan Phyfe chairs (above) and a Sheraton sideboard are minor treasures compared to the early sugar and spice cabinet by door—with bins for brown and white sugar and dozens of spices



In one of the bedrooms (above) is this quaint and charming maple desk with unusual design like tortoise shell

Henry Clay's sofa (left) signed by Duncan Phyfe, and the little flip-top table, both came originally from Ashland

Taft home in Ohio

Charles P. Taft, the President's half-brother, once owned this Greek Revival house in Cincinnati



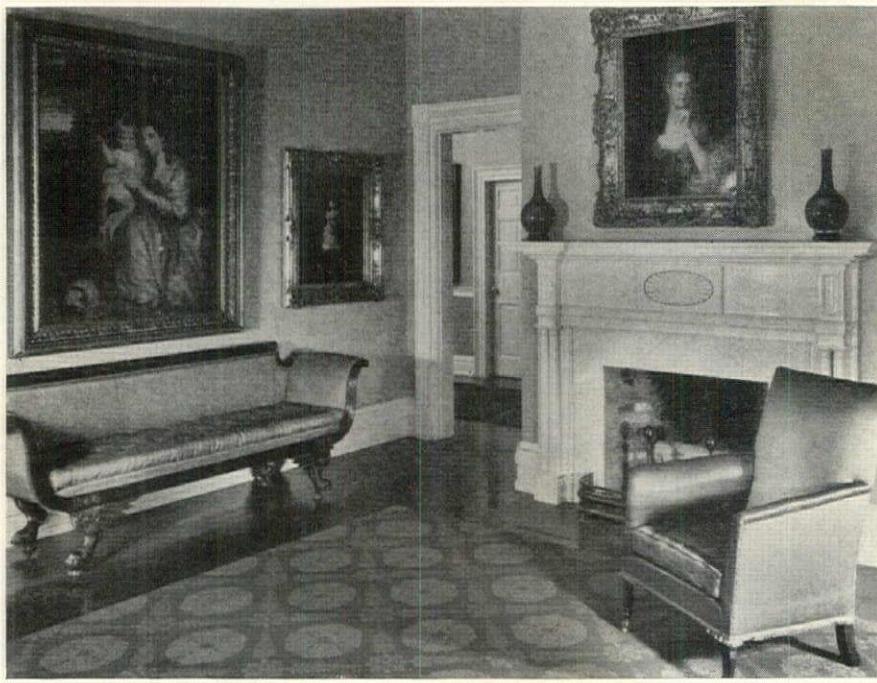
Simple wood mantels, with restrained Adam carving appropriate to the period, have replaced the ornate marble Victorian mantels installed in the 1870's. Over this one, a Goya portrait

LIKE a tidal wave, the Greek Revival style washed over Nineteenth Century America, sweeping inland along the river trade routes to the green Ohio Valley. One of its highwater marks survives today in Cincinnati as the Taft Museum, shown on these two pages.

Erected about 1820 by Martin Baum, the dwelling was already a show-place when Nicholas Longworth bought it a decade later—and was greatly admired by visitors to the city for its noble proportions, extensive vineyards and gardens. Shortly after the Civil War, it came into the Taft family from David Sinton, whose daughter was Mrs. Charles P. Taft. In 1927, it passed, with a million dollars and a magnificent collection of porcelains and paintings, to the fledgling Cincinnati Institute of Fine Arts, which maintains it today.



No anachronism, Venetian blinds (above), advertised in newspapers of 1819, are correct for the period. Furnishings throughout are American Regency, as in lyre-carved settee, pedestal table of this drawing room. Corner cabinets display the splendid porcelain collection. Scheme: yellow walls; brown neo-classic toile hangings



RUST

Signed Duncan Phyfe pieces (left), such as the gold-covered sofa, are counted among the old house's present treasures, and are from the noted Phyfe collection of Louis Guerineau Myers. Both sofa and American armchair in foreground have been widely copied. Room scheme: gray, turquoise, red. Carpets: copies of originals



Taft house portico

A contemporary of the White House, this dwelling has sometimes been attributed to James Hoban or to Benjamin Latrobe, the White House architects responsible for so much of the Federal

City's classic beauty. Indeed, its columned portico, long sloping wings to either side and rear basement story sloping downhill do suggest features of the Executive Mansion in Washington

Vegetable Gardens

What you can do now to prepare for next year's crops

By JAMES ESSON

JUST over a century ago, Loudon published his *Encyclopedia of Gardening*. This book has ever since been known facetiously as the "Scots' Gardener's Bible", because so much wisdom is derived therefrom for so little. Near the beginning one reads, "The history of the cultivation of mankind bears evidence that there are few benefits which a cultivated people can bestow on savage tribes greater than that of distributing among them the seeds of good fruits and culinary vegetables."

Such a doctrine applicable in those days to ignorant men, might well be applied to our war-torn world today. Food in some lands is already scarce and we believe that for many peoples the bare necessities of life are even now woefully hard to secure.

Adam's profession had its beginnings in the sheer necessity of "eating to live." But the passage of time has, to a large extent, placed in the hands of a comparative few the production of vegetables for our sustenance. Gardening by the masses has leaned rather to floriculture and the esthetic. It may be that world shortage of food will next year come home in a measurable reality even to us who have been proud to live in a land of plenty.

Such thoughts prompt the suggestion that we grow more vegetables in our home grounds. I can already almost hear someone say that vegetable gardening would be too prosaic and plodding. Perish the thought! No branch of gardening gives quicker returns for effort. Think of peas you can pick in June, sweeter and more delicious than any you ever bought at the food store—and with them tender young carrots and melting beets. Grow some Golden Bantam corn and compare the flavor of that which you purchase to that of the cob brought directly from the growing plant to the pot. And so on throughout the year it is reasonably easy to supply vegetables for an ordinary family on land available at the average home.

THE elementary needs of vegetables for healthy growth may be expressed as light, air and fertile soil. These requirements are essential to good crops. Trees, unfortunately, are sometimes regarded as hostile to this kind of gardening; but who would dare the suggestion of uprooting a tree to make room for vegetables! However, if one's determination is obstructed by the presence of too-dense shade, this can be overcome partly by the elimination of offending branches—thus allowing the continuity of cherished beauty and the utmost utilization of the land.

Fertile soil is vitally linked with water, for water, the depository of

immediately available nutrients, plays an all-important part in soil fertility. Such a soil must absorb and retain water enough for the plants' needs. It must also be able to shed water by evaporation and by leaching. If we will remember these rather simple facts it is comparatively easy to prepare and maintain the soil for a vegetable garden.

All fertile soils must contain a goodly quantity of humus, which is decomposed vegetable matter, to act as a sponge or reservoir for water. It does other helpful things for crops, but I think this is one of its important missions that we should remember. It will be realized that the deeper we dig and mix humus in our soil the more lasting will be our reservoir, and the more uniformly steady will be the soil temperature, which is something all plants revel in. So I recommend that we dig our land as deeply as our faint hearts will allow.

WE CAN do much in the Fall, and the gardener who actually gets down to working with the soil will soon grasp a sufficient understanding of its mechanics to tell him when it approaches a good standard of fertility—a type of soil that with the aid of fertilizer will be productive of good crops. The best form of humus is rotted stable manure because it contains so many active materials from a fertilizer viewpoint; but all forms of vegetable refuse or by-products, including leaves and grass, may be composted and decomposed to make a suitable humus. When we determine to prepare our land in the Fall, growing grass or short weeds may be dug down, but a liberal quantity of humus should also be included.

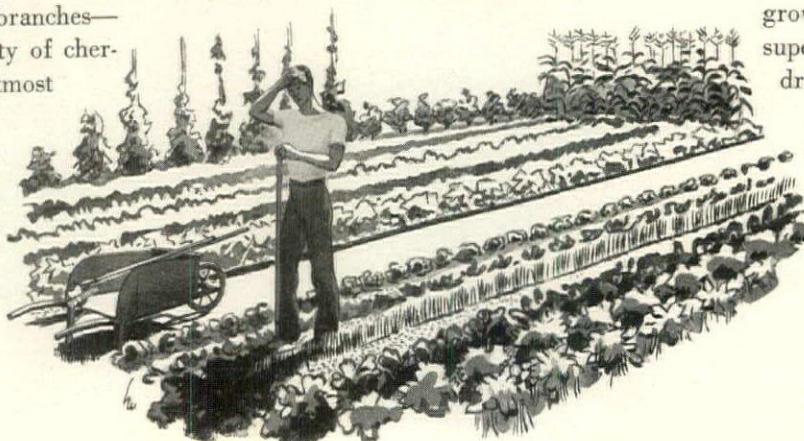
Cover crops are of doubtful value in a small garden unless it is situated on a steep slope. Here rye sown in November, or earlier in very cold districts, will mitigate the risk of erosion.

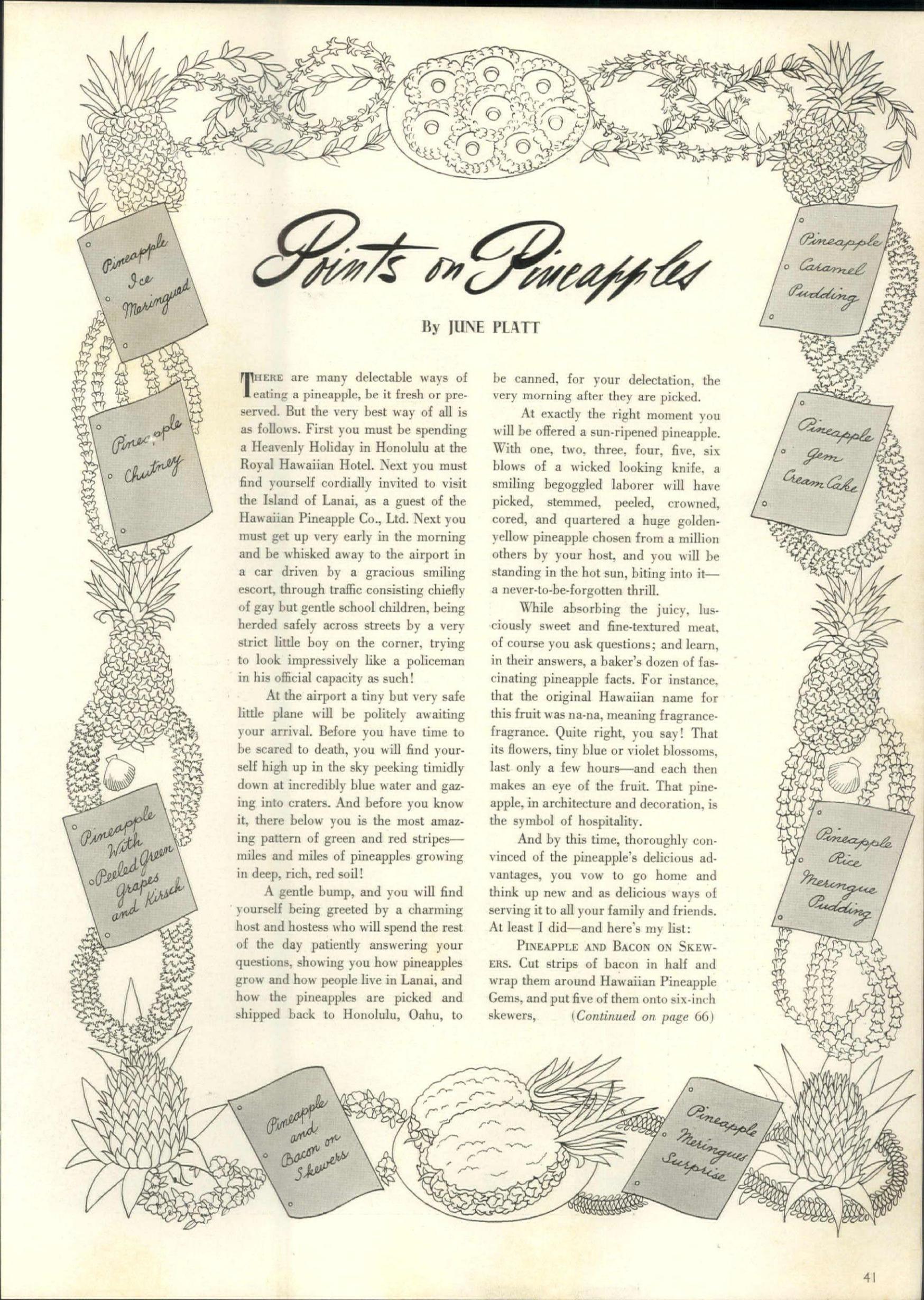
Most vegetables prefer a soil with a pH reaction that is neutral to slightly acid. Root vegetables, especially beets, object to a strongly acid condition, so it may sometimes be necessary to use lime, applying it in early Spring at the rate of $\frac{1}{4}$ lb. to a square yard. Fertilizer, too, should be withheld until Spring. At seeding time mix into the surface soil a balanced commercial garden fertilizer at the rate of 3 oz. to square yard and again scatter an equal amount between the rows during the

growing season. In some districts superphosphate is better for the first dressing.

Most vegetables offered in seed catalogs are very easy to grow, and many do not require

(Continued on page 80)





Points on Pineapples

By JUNE PLATT

THERE are many delectable ways of eating a pineapple, be it fresh or preserved. But the very best way of all is as follows. First you must be spending a Heavenly Holiday in Honolulu at the Royal Hawaiian Hotel. Next you must find yourself cordially invited to visit the Island of Lanai, as a guest of the Hawaiian Pineapple Co., Ltd. Next you must get up very early in the morning and be whisked away to the airport in a car driven by a gracious smiling escort, through traffic consisting chiefly of gay but gentle school children, being herded safely across streets by a very strict little boy on the corner, trying to look impressively like a policeman in his official capacity as such!

At the airport a tiny but very safe little plane will be politely awaiting your arrival. Before you have time to be scared to death, you will find yourself high up in the sky peeking timidly down at incredibly blue water and gazing into craters. And before you know it, there below you is the most amazing pattern of green and red stripes—miles and miles of pineapples growing in deep, rich, red soil!

A gentle bump, and you will find yourself being greeted by a charming host and hostess who will spend the rest of the day patiently answering your questions, showing you how pineapples grow and how people live in Lanai, and how the pineapples are picked and shipped back to Honolulu, Oahu, to

be canned, for your delectation, the very morning after they are picked.

At exactly the right moment you will be offered a sun-ripened pineapple. With one, two, three, four, five, six blows of a wicked looking knife, a smiling begoggled laborer will have picked, stemmed, peeled, crowned, cored, and quartered a huge golden-yellow pineapple chosen from a million others by your host, and you will be standing in the hot sun, biting into it—a never-to-be-forgotten thrill.

While absorbing the juicy, lusciously sweet and fine-textured meat, of course you ask questions; and learn, in their answers, a baker's dozen of fascinating pineapple facts. For instance, that the original Hawaiian name for this fruit was na-na, meaning fragrance-fragnance. Quite right, you say! That its flowers, tiny blue or violet blossoms, last only a few hours—and each then makes an eye of the fruit. That pineapple, in architecture and decoration, is the symbol of hospitality.

And by this time, thoroughly convinced of the pineapple's delicious advantages, you vow to go home and think up new and as delicious ways of serving it to all your family and friends. At least I did—and here's my list:

PINEAPPLE AND BACON ON SKEWERS. Cut strips of bacon in half and wrap them around Hawaiian Pineapple Gems, and put five of them onto six-inch skewers. *(Continued on page 66)*

Pineapple
and
Bacon on
Skewers

Pineapple
Meringues
Surprise

Pineapple
Ice
Meringued

Pineapple
Caramel
Pudding

Pineapple
Chutney

Pineapple
Gem
Cream Cake

Pineapple
With
Peeled Green
Grapes
and Kirsch

Pineapple
Rice
Meringue
Pudding

Tropical Modern in California

Circular rooms, foldaway ceilings, in a noted (but incognito) movie star's home in Beverly Hills



Iced-coffee colors—beige, sand, honey—throughout the house defer to the California sun, and set off the owner's collections of rare jades and modern paintings. Lighting is often indirect—as here, from cove below ceiling. Accent: antique Chinese table in dull red leather



Jumbo couch, ten feet long, doubles as a guest bed, is decorated by deep, comfortable cushions, shaggy as a sheep-dog. Striking contrasts are the smooth planes of blond mahogany walls, and a brass mirror coffee table. Carpet wears beige stripes, chair red leather



The ceiling slides back to show the sky above this indoor patio. Adjoining the dining room, it is used for post-prandial coffee-and-liqueurs. Cool as a sea-wave, its walls are Hawaiian lauula matting, like the back of the sectional sofa; the smooth floor is of soft gray-blue terrazzo.

A panel of Persian tiles along wall at right suggested the colorings—emerald green, ultramarine and yellow—which echo in the sofa's covering. The long plant table holds an aquarium of tropical fish. Lights in the corners are adaptations of old Japanese street lamps



DAPRICH

The circular library has walls, between curving bookshelves, of smooth mahogany, bleached almost to ivory; the green marble fireplace echoes rare spinach jade figures (top shelves). Good tricks: domed ceiling, indirectly lit; walnut door, bleached, from an old Spanish mission



Accordion-folding doors disappear completely, throw room above onto wide terrace with magnificent vista of mountains, city and sea. The terrazzo floor and sectional chenille couches reflect gray-blue of the mountains. With doors closed, the room may double as a movie theater

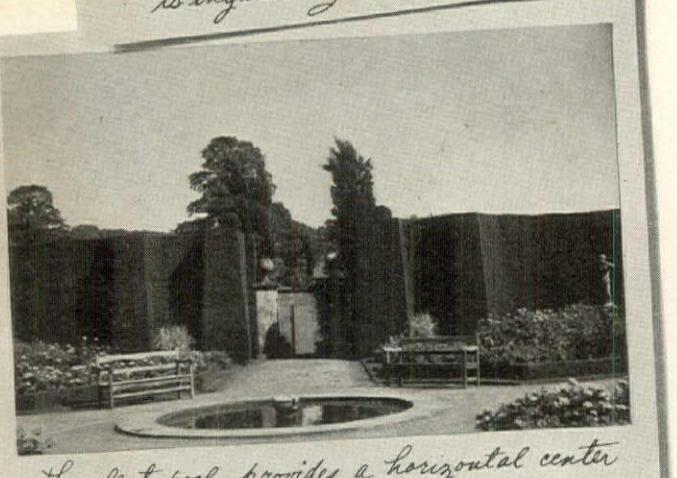
The couch curves to fit the circular walls of the morning room (left); slipper chairs, round as butter balls, repeat the motif. Walls are ice blue; rug, beige string woven with pink and ice blue threads; fabrics rosy-beige. All fabrics, furniture, lighting designed by Robert Hiden



Small Pools



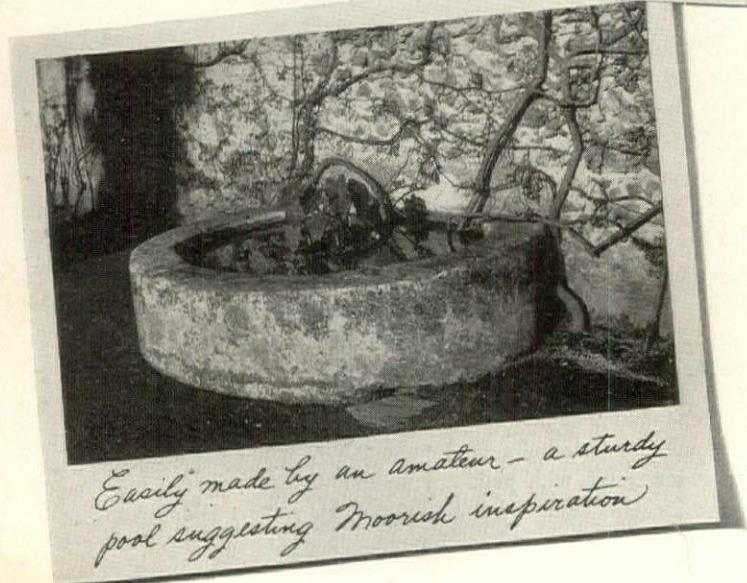
The tree fountain in this formal pool
is ingeniously made of wrought iron



The flat pool provides a horizontal center
contrasted with its vertical enclosure



This garden pool is made doubly interesting
by the unusual design of the coping



Easily made by an amateur - a sturdy
pool suggesting Moorish inspiration

MAN's interest in water is age old. He has always known a fear of being overcome by it; yet to control it for his own end has been his achievement; to ponder its everchanging forms, his constant mystery.

Garden pools were developed early in historic times for, although the first use of pools was purely utilitarian, it was not long before they were built for their intrinsic beauty alone. Egyptians, Persians and Romans all knew and valued the decorative quality of water in their pleasure gardens.

Today people seeking refreshment and relaxation from a busy world still enjoy the cool, calm reflection of small bodies of water. An intelligent analysis of the factors involved in pool design will aid the realization of successful effects.

To justify its construction, a pool should have a definite reason for existence. Most fundamental, yet today uncommon, is the desire for a water reservoir which, collecting water over a period of time, holds it in readiness for immediate use when desired. The many spring and dipping pools found in our early gardens prove how decorative such features may be.

POOLS are often used to provide conditions essential for the growth of some desired specimen or specimens. Many a lover of aquatic plants has sunk a half hogshead in the ground until the day when he could complete a more permanent pool in which to carry on his hobby. The nature lover who as a boy borrowed his mother's dishpan to make his turtles lose their wanderlust now walks to the summer house each evening to watch his trout rise as they feed on flies at dusk. Goldfish have become old friends. The activity of song birds enjoying their morning bath is a source of never-ending pleasure, while at night three courting frogs may enliven the entire garden.

Perhaps the most common reason for a pool is the desire for a low feature that will hold interest. Water gives the restless eye reflections in which to lose itself. It may enrich a terrace or draw one far out into the garden scheme. A pool may serve as a self sufficient architectural form around which an area may be planned, yet not count in elevation, thus allowing a second feature to terminate the scheme. Used near living areas to relieve the reflected heat of paved court or terrace, pools have both a real and psychological cooling effect in hot weather. Jets increase this effect because the ear as well as the eye registers the splash and play of water.

IF PLANNED for reflections, the pool's water level should be held high in the coping and a careful check made of the angle of incidence between the object to be reflected and the water surface, and of the angle between the water surface and the eye of the observer at his usual station. Remember that the angle at which the object's image is reflected from the pool surface is equal to that between the water's surface and the object. In other words, the angle of incidence equals the angle of reflection. This law should serve as a basis for determination of pool location or, if the site is predetermined by stronger design factors,

and their place in the garden

by Charles Lewis Knight

may influence the elevation of water surface and possible use of a raised coping. Both large and small pools stress the horizontal feeling of an area, for the mind realizes that water seeks its own level. This fact may be used in design to emphasize the horizontal line of architecture or the flat expanse of a formal garden.

A simple jet adds to the charm of most pools as it permits the addition at will of splash and sparkle suitable to playful moods. The calm of a still pool may be intensified by a small drip of water while the action of a high jet is magnified when contrasted to water at rest. Naturally, the higher the jet, the more pool is needed to receive the spray on windy days. Jets should be so arranged that when the fountain is not playing the composition of the pool alone will be satisfactory. Recently electric fountains designed primarily for night lighting effects have complicated this problem. Lighting fixtures should be so designed that they do not intrude upon the daytime beauty of the pool.

THE character of a pool depends primarily upon its shape, the use of coping, and its planting. The creation of a successful naturalistic body of water depends upon close observation of and obedience to nature's laws together with clever concealment of man's controlling conditions.

An informal pool may take a naturalistic shape instead of an architectural form but may also acknowledge man's use by providing an inconspicuous coping to define its edge and allow access to the water. Although geometric in outline, a pool may still be kept informal in character by the use of random cut flag coping, possibly with grass joints, or of an unpretentious rough molded rim.

A small formal pool, on the other hand, should have the precise qualities of a well-cut jewel. Whether freestanding or used in connection with some backing feature, it is usually distinguished by a refined coping and a carefully studied symmetric or geometric form.

COPINGS are designed for a definite function. Flat, they outline the water panel and accommodate potted plants; molded, they frame in highlight and shadow; raised, they lift the water elevation. They should be designed for the locality in which they are to be placed and display the attributes of the material used.

Bright sun requires bold, simple moldings with soft transition between highlight and shadow, whereas less intense sunlight necessitates more elaboration and sharper corners to give crisp interest to shadow. A molding may emphasize a transition between the surrounding area and pool or make the pool a separate unit set vase-like in the garden. Raised copings allow greater display of material, freedom for rich modeling and make the pool count in elevation. If simple flagstones are used as coping, the surface drain should hold the water level just below the coping joint to prevent leaks. More complicated coping is often keyed to the pool wall, enabling the water level to be raised above the joint on the

(Continued on page 68)



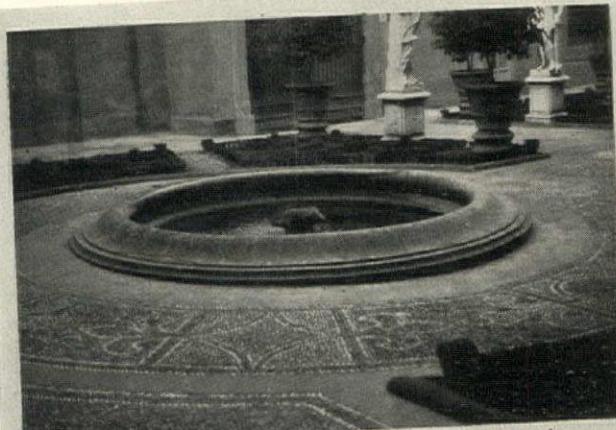
A pool seat where water and the shade of a giant camellia invite relaxation



Jets add life to water in this terrace pool framed with urns of clipped box



A small pool where the planting is appropriately scaled with the figures



Coping and pebble paving make the pool an integral part of its setting

Music lesson for moderns

Give your child the right musical instrument for his age and talents, and then watch his enjoyment and appreciation of music grow

No matter how much music there is "on tap" over the air or from mechanical sources, the desire to make it oneself persists. In fact the greater availability of good music through radio and records has made more people than ever before want to learn to play instruments of all kinds, and one especially popular is the piano.

Both adults and children have turned to music lessons for fun. Pianos have been created to suit every need. If your child is talented you will naturally select a different instrument for him from the one you would pick if he simply wants to play swing for the gang. You will pick a different type for the family living room from the one you might like in the game room. Whatever the circumstances, though, there will be a piano to fit them. The main thing is quality. In this, price is not necessarily the guidepost. You will be safe if you choose your musical instrument from a maker of unquestionable reputation. Beyond that the (*Continued on page 62*)



ANTON BRUEHL



For Junior Impresarios, this 88-key grand, whose four-foot over-all size, semicircular shape and butterfly wing top make it fit any room in any position, without worry about curves. Wurlitzer

For the Pinafore Age, a real reed organ with three octaves and foot pedals. With the keyboard chart and special portfolio of songs adapted to the instrument, even a very young child can play "tunes" right from the start. It comes with bench, in various colors as well as maple and walnut, and stands less than a yard high. Made by Estey Organ



Upstairs or downstairs, in upstairs sitting room or downstairs parlor, this SpinetGrand of period design, here Early American, fits into the decor of the room and charms the entire family. Mathushek



Young swing addicts want a small piano, one that can easily be moved about the game room and even to the terrace if the mood strikes. Here's one that fits the bill, and is good looking enough for the living room, too. Gulbransen's "Esquire" model. The girls' dresses are from Lord & Taylor

Piano into harpsichord, guitar, violin, organ or what you will, is this new instrument, the Novachord, created by Hammond Organ. Powered by electricity, varied effects are obtained by pulling out stops, and you play it like a piano



As a graduation gift for the young girl who has been studying music at school, this graceful Chippendale Musette is real encouragement to "keep up her music". It has full 88-note keyboard and is a decorative piece of furniture besides. Winter & Co.

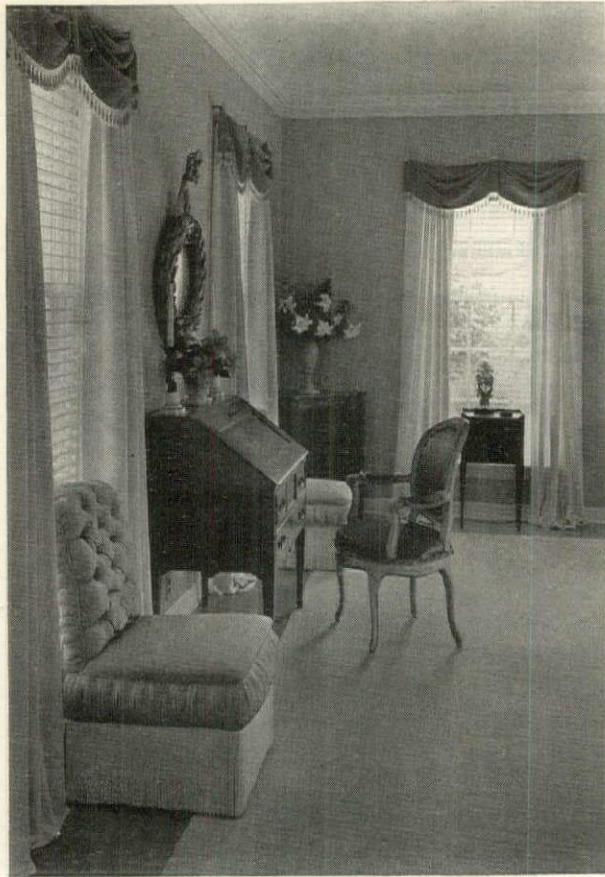
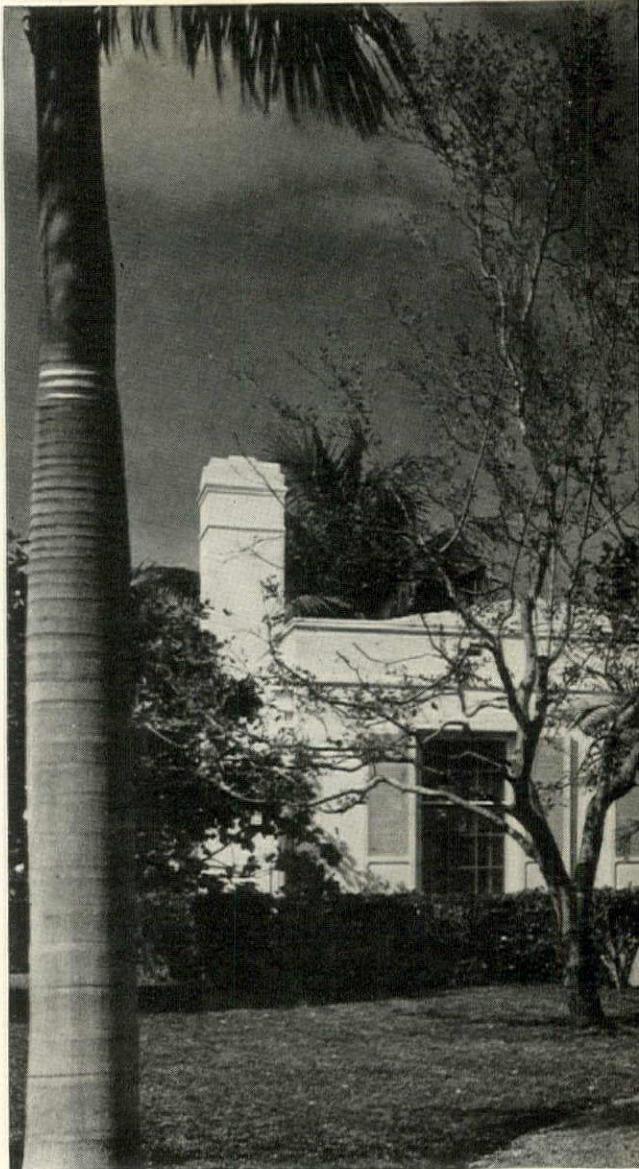
Florida Georgian

This Palm Beach house creates coolness with classic lines and modern colors

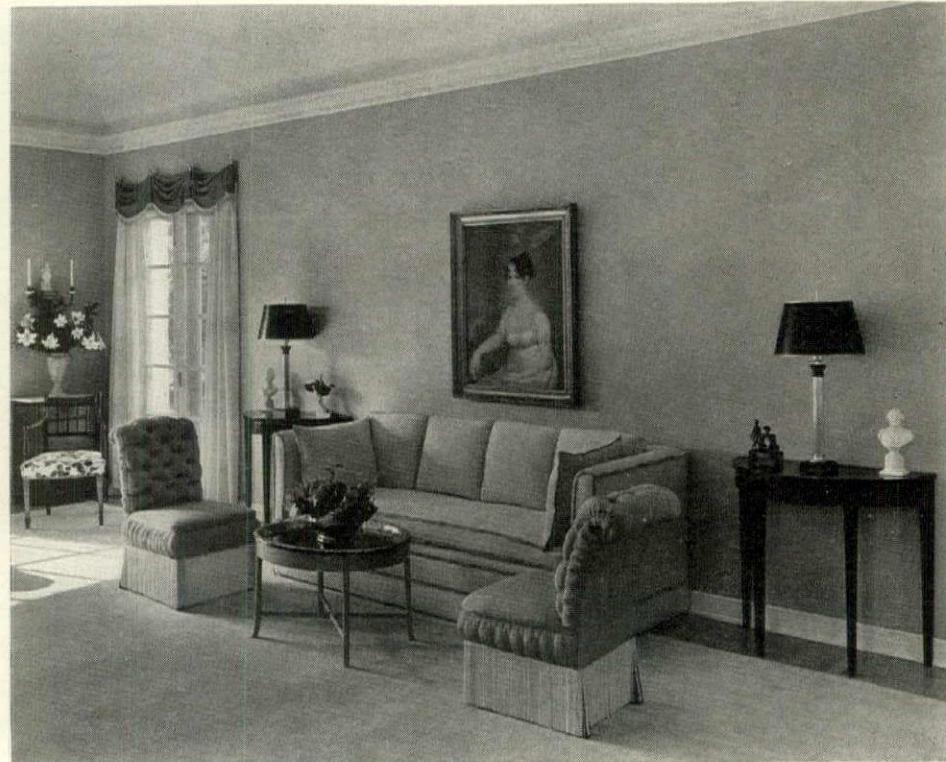
HERE is a Florida house which breaks radically away from the outworn precedent of Southern European forms for Southern American homes. The Palm Beach home of Mr. and Mrs. James H. Bereman, it is a clean-cut adaptation of the Georgian and Regency styles which are admirably suited to a warm climate.

The beautifully studied proportions of the façade add to the feeling of spaciousness and coolness; light-colored walls and roof are reminiscent of Bermuda.

Inside, the color scheme makes free use of clear, tropical shades, mitigating them, however, with a notable absence of pattern. This has the two-fold effect of keeping the general atmosphere of coolness and serenity and also providing a setting for 19th Century antiques. Treanor & Fatio, architects; John H. Bereman, decorator; C. D. Wagstaff & Co., landscape architects.



A fine Directoire writing desk in the living room is flanked by two of a set of four 1880 parlor chairs. These are upholstered in vivid pink with a heavy white silk fringe. The white Venetian chair before the desk is covered in bright emerald green satin and fringed with the same pink



A Gilbert Stuart portrait which hangs over a modern white sofa provided the color scheme for the living room. The barrel ceiling is off-white, the walls are a soft shade of violet-gray. The floor-length curtains are white corded silk topped by draped rose valances; the rough carpet is dead white



THE PALM BEACH HOME OF MR. & MRS. JAMES H. BEREMAN



Italian Directoire fruitwood furniture in the dining room is set off by shell pink walls, a black carpet and black and white striped taffeta curtains. An elaborate Louis Philippe chandelier is gilt and blue opaline; and the fruitwood dining chairs are covered in blue suède of the same shade



Antique Cuban marble, shading from white to gray, makes the entrance hall floor; the walls are chalk white. The furniture is painted white and gilt, and gardenias in white tubs add notes of contrasting white and green

September Gardener's Calendar



- 1** Before you start your Fall gardening, list all those things that have to be done and when to do them, then the things desirable to do. By pegging away you'll find time for both in the next three months.
- 2** Of the bulbs, narcissus are planted in September, tulips and hyacinths in October and the smaller fry in between. Prepare the ground now to receive them, and decide on their arrangement.
- 3** In your choice of bulbs, don't overlook the lovely Spanish and Dutch iris which add so much to garden beauty and can be planted at this time. They should be mulched the first Winter.
- 4** September is the last call for madonna lilies, since they make an initial growth before frost. They want a rather shallow planting. Or you can grow them in pots in cold frames and set out in Spring.
- 5** In September and October come some of the most glorious rose flowering. However, you must keep up dusting or spraying them. Send them into Winter with strong, healthy constitutions.
- 6** Fall planting of roses, in many sections of the country, is more desirable than Spring. Order your future selection of roses now, preparing the ground for their reception later.
- 7** While tall-bearded iris should be set out or divided by this time, you can start working on the Japanese and Siberian types. These thrive where the soil is damp—by a brook or the edge of a pool.
- 8** Pansies, English daisies and forget-me-nots seeded last month should be big enough to move into the frames. Keep shaded and watered if an unseasonably hot spell comes along later in the month.
- 9** As they start their growth quite early in Spring, lilacs and larches should be planted in the Fall. This also applies to all different types of ornamental trees and shrubs that mature early.
- 10** Begin feeding house plants now, to strengthen growth before frost comes and they must be brought indoors. Transplant into larger pots those that have crowded their quarters.
- 11** Give deciduous hedges, especially California privet, their final trimming. Stake all young trees when planted and guy with wires the larger ones to keep them from being damaged by winds.
- 12** When the foliage of gladioli turns yellow, next year's bulb has been formed. Lift the bulbs, let them dry in the sun and then cut off foliage. Of course you keep named varieties separate and tagged.
- 13** Other bulbs that ought to be taken out of the ground before severe frost freezes and ruins them are caladiums, galtonias, ismenes, montbretias, ti-gridias and zephyranthes or fairy lilies.
- 14** Newly-planted evergreens and other trees need plenty of water if the heavens fail you—and, unfortunately, they all too often do. Pick early pears and store them in a cool, dark place to ripen.
- 15** Root-prune wisteria vines if they have been reluctant to flower. Dig a trench 3' from the stem and chop off some of the roots. This may do the trick. Let's hope that it does.
- 16** A stitch in time saves nine and a brace placed now may save a tree. Moreover, Autumn is a good season to feed trees. Look up a reputable tree surgeon and let him treat your trees to a square meal.
- 17** Survey your compost heap situation. Leaves and frost-browned foliage will soon be piling up on lawns and in flower beds. Get in a balanced fertilizer to add to them and layer with soil.
- 18** When frost threatens, place a portable cold frame over Swiss chard and New Zealand spinach. This will protect them from freezing and keep them productive for several more weeks.
- 19** As soon as a vegetable row is cleared away, fork the soil and plant Winter rye. It will get a good growth before hard freezing halts it. Look over your lawn situation and seed the bare spots.
- 20** Before frost remove tender aquatic plants from the pool. Prune akebia vines drastically. Feed your roses with weak manure water to help make their October flowering more bountiful.
- 21** This month you can set out plants of hellebores, both the Christmas rose types and the early blooming Lenten lilies. They should be planted in a protected dampish corner with ample shade.
- 22** Early Autumn is the time to remake the lily-of-the-valley bed if it is to improve next Spring. Lift the clumps. Enrich the soil with leafmold. Then replant the strongest crowns 3" apart.
- 23** Peonies to be planted this month should be set with their eyes not deeper than 2½" below the surface of the soil. For the first Winter they need protection against freezing and thawing.
- 24** If you intend using gourds for Winter decoration, pick them before frost. Cut them with 2" of stem and lay them away in a dry place. It is all right to move rock plants any time now.
- 25** You can begin sowing seeds of bachelor buttons and poppies, which are both hardy, and thus gain a leg-up on the plants which will be seeded in Spring. Divide bleeding hearts.
- 26** Even lawns need a feeding now so that they may retain their strong root growth and velvety surface. A coating of screened humus mixed with a complete fertilizer is recommended for the Autumnal dose.
- 27** While it's an awful job, you can remake herbaceous borders now. The soil must be enriched, plants divided and subsequently re-set according to a previously made plan.
- 28** Clear out the space where you are going to store lawn furniture and statuary that must be Wintered under cover if the surfaces are to be saved. Screen doors, too, come off for storage.
- 29** Stop awhile in your Fall gardening to enjoy the Autumnal scents—the fragrance of damp leaves, the lingering incense of a rose, the honey aroma of late phlox and the pungent spice of helianthus.
- 30** Autumn early morning mists leave a heavy dampness on lawns these days. Better slip on your rubbers and crouch instead of kneeling until the sun has dried the grass. Wise gardeners save themselves. Some gardeners are saddened by Autumn, by the certainty that all this beauty which lies about them must surely go. Others, who have known many Autumns and many Springs as well, know that this beauty they have enjoyed does not perish. Its memory is lasting and, surely as season follows season, it will return again to their delight. Spring, Summer, Fall and Winter, the Lord puts on His apparel.

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"'Look!' he said. 'We should have done this years ago. I thought a new bathroom would be expensive but wait 'til you hear how little it costs—'

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ASTERS

(Continued from page 28)

Lagoon, Royal Blue, Blue Plume and Blue Jacket, one might suspect the varieties of being true blue. But they are not; they are varying shades of violet. As there is no exact red aster, neither is there any true blue in the genus. My choice of the "bluish" shades is Violetta which matches Ridgeway's pleroma violet. This *novi-belgi* was sent to me by an amateur in Oregon. It is a splendid variety. The flowers break open September 25 and hold well until October 15; three feet.

Other Autumn varieties

Novi-belgi Skylands Queen is a mauve, gold-studded beauty with petals twisted and quilled. It is unfailing in its abundance of bloom in late September; four feet.

Some Autumn varieties which have stemmed from the *novi-belgi* deserve mention. They are Acme—light lavender violet; Alderman Vokes—light malow purple (salmon); Mulberry—the color of which is well described by its name; Strawberries and Cream—malow pink; and Beechwood Challenger—Schoenfelds purple.

Laevis, the smooth aster, is infrequently seen either in the wild or in cultivation. Helen Durward is an improvement of the type and deserves a place where a touch of manganese violet might be appreciated in the October garden. The plants should remain undisturbed for several years to increase in vigor and beauty.

Campbell's Pink, of *oblongifolius* parentage, should be better known. It makes a dense mound two feet across, copiously dotted with Chinese violet blooms late in September and is attractive for a month.

The first true pink aster ever introduced is Harrington's Pink, a wild *novae-angliae* from the Iowa prairies. This wildling was shown at the Waltham Field Station in 1937 and proved so distinctive with its rose pink blooms in contrast to its more somber companions, Barr's Pink and Lil Fardell, that it became popular immediately. Nurserymen propagated it in frenzied haste and thousands of plants have been distributed. It is indeed a choice late September variety.

But last Fall the Harrington variety was challenged by a newcomer, Survivor, also a *novae-angliae*. With some-

what larger flowers of the same rose pink, holding well ten days longer—actually until the middle of October—it will supplement the older sort.

The *amellus* or Italian asters deserve a wider acquaintance in garden society. Their two-foot plants bear blended red and blue tinted flowers from mid-August to October. A dozen good ones have been named, including King George, General Pershing, Ultramarine and Sonia, but the best of all is a subspecies, *A. amellus elegans*. Its pleroma violet blooms with conspicuous golden stamens first appear in mid-Summer and continue faithfully until cold weather. Cut stems remain in good condition in water for four days.

The foregoing varieties constitute a diversified collection of asters than which there are no finer in existence. Verily other sorts are vigorously reported as superior but critical comparison does not prove them so.

Dwarf asters have a place but it is not in the rock garden. For edgings and formal arrangements they are most proper, but use restraint in planting these. Since there are twenty kinds to select from, go to your nursery about September 20 and select according to form and color those which please you. Lady Henry Maddocks, Victor, Countess of Dudley, Nancy, Marjorie, Lavana, and Snow Sprite are among the best.

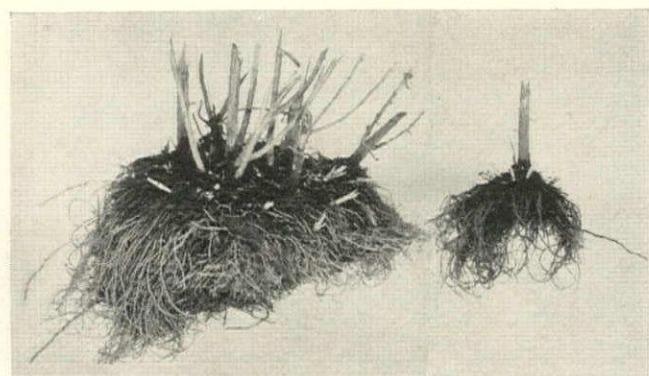
When to plant

Asters may be set out either in the Spring or Fall, but Spring planting is more certain of success. As they do not come true from seed, divisions or rooted cuttings must be used.

Although asters are not exacting as to soil types, they do best in a friable loam containing some organic matter and plenty of plant food. A three-inch layer of manure sprinkled with a pint of super-phosphate to each 25 square feet well mixed with the top soil offers a good footing. If the earth already contains plenty of humus, work in two pints of 5-8-7 to the same area.

Allow plenty of room in spacing plants, keeping in mind their spread by Fall. Star of Eisenach can be set a foot apart in the low border or rock garden. The taller sorts such as Mt. Everest, Skylands Queen and Charles Wilson should have four feet. Arrangement

(Continued on page 80)



As dug in Spring the roots of Fall Asters are sprout-crowded and matted. Cut or pull apart leaving not more than three shoots each; if you want exhibition blooms leave only one.

BC ★ AC ★

★ BEFORE CHRONOTHERM

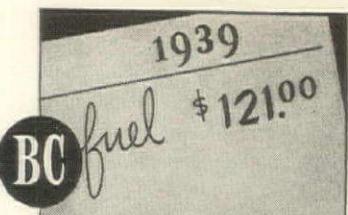
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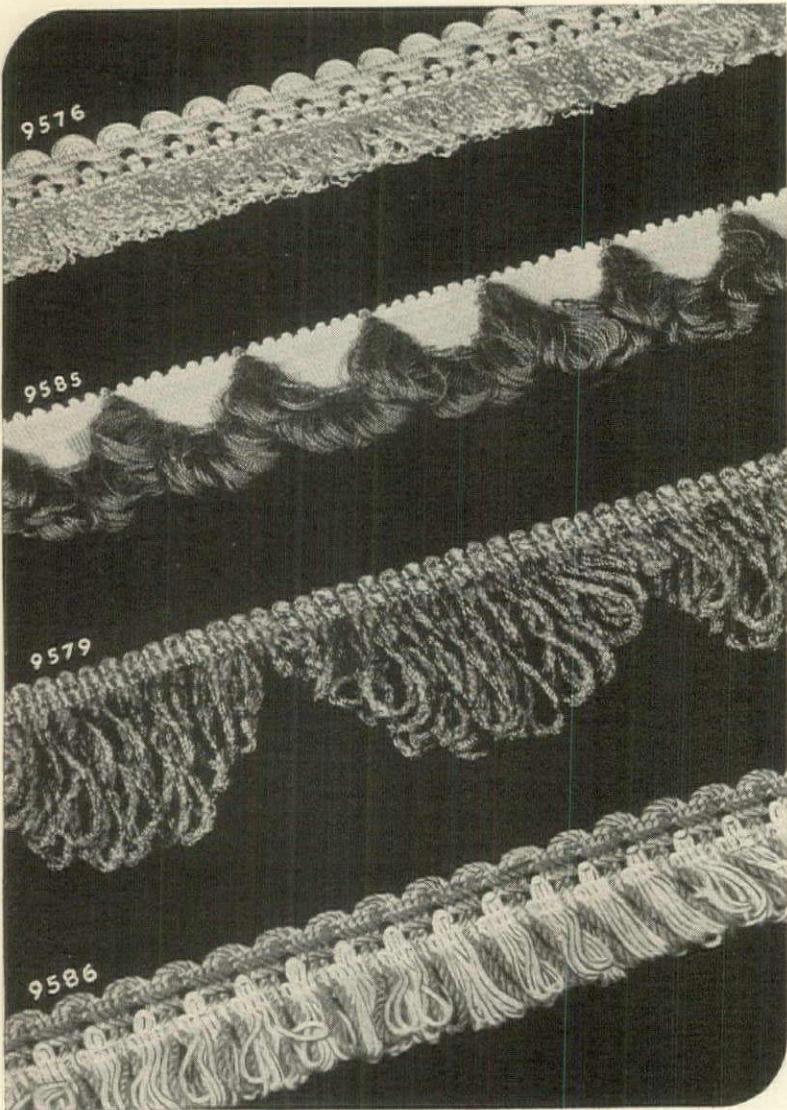
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FOLLOW THE RIVER ROUTE

Tours and trips through the Ohio Valley, tracing the paths of the Yankee pioneers

THERE is nothing quite like a river for giving a fillip to the imagination and a twitch to the restless foot. And of all the rivers of America none has stirred more restless imaginations and directed more restless feet than has the Ohio. Since the day when La Salle's canoe slipped down its quiet reaches and shot through the white waters of its riffles, the Ohio has carried countless thousands west to new lands and new lives.

Many of these early travellers on the Ohio were New Englanders who left their old homes to hew out new ones in the wilderness, and who carried their ideas of culture with them along with the tools of their trades.

Pennsylvania highways

You may, for instance, take the newly opened super-highway which runs from Harrisburg to Pittsburgh. As you speed along it, with never a bump and scarcely a curve, think of those early Nineteenth Century folk who struggled slow mile after slow mile on foot beside their wagons, over roads that were little more than trails. It took them more days than it takes you hours.

In Pittsburgh look back with your mind's eye to the time, a hundred and fifty years ago, when log houses perched on the hills. Pittsburgh was quite a place even in those days. It was there that Captain Meriwether Lewis came, in 1803, to collect men and supplies for his famous journey with Clark to the Pacific coast. And it was there that "immigrants" who had come through the Mohawk Valley or over the Pennsylvania trails, transferred themselves and their household goods to boats for the final lap of their trek.

So, as you stand on one of the bridges at Pittsburgh today and watch the Diesel tugs pushing their strings of flat barges, picture to yourself that earlier scene—long, elegant keel-boats built to navigate the treacherous shallows—comfortable, sturdy Kentucky flats, on which a whole family, complete with farm animals, could and did camp for days at a time—Alleghany skiffs—pirogues hollowed out of tremendous trees—canoes and dugouts of all kinds and sizes—all manned by the famous (or infamous) river boatmen and loaded with travellers and settlers. To get the full flavor of the times read some of the journals kept by the pioneers. One of the most entertaining is the *Recollections* of Timothy Flint, a New England missionary with an observing eye.

U. S. 40—Pioneer's route

South of Pittsburgh, at Wheeling, W. Va., another historic pioneer road crossed the Ohio. Today it is U. S. 40. In those days it was the National Road and it brought settlers from the Baltimore region. After it was improved and made into a turnpike, with fast stage service, the National Road was popular with business men—particularly New Yorkers.

Marietta, Ohio, is the oldest city on the river. It was settled by New Englanders and still retains much of its original atmosphere. Visit the Rufus

Putnam house, built in 1788 by General Putnam, in simple early New England style, and now part of the Campus Martius museum. This is a fine place in which to learn the history of the valley and to get information on other interesting places to visit.

Just below Marietta is Blennerhasset Island, where Aaron Burr met and conspired with this mysterious Irishman. For both beauty and historic interest the island is well worth a visit.

In Cincinnati, where Timothy Flint lived, you will enjoy the parks, gardens, museums and concerts. Then take, if you can, one of the recently organized river trips. Modern steamers, which resemble as far as possible the swash-buckling packets of Mark Twain's day, cruise the Ohio and its chief tributaries through the Summer and early Fall. Some of the trips continue south on the Mississippi to New Orleans. This is the best way to view the scenery and recapture the romance of bygone times.

Down the river you sail, past the tomb of "Old Tippecanoe" at North Bend—past Split Rock, camp-site of Daniel Boone—down to Louisville, home of the Kentucky Derby and famous for its horses from the time of the first settlers—through the Portland Canal and the locks around the great Falls of the Ohio—through the scenic Ox Bow Bends—past Rockport, where young Abe Lincoln used to watch the boats go by and no doubt longed to be a river pilot—on to Evansville, where a road goes off to New Harmony, home of the Rappites and later of Robert Owen's social experiment—past Cave-In Rock, once the den of pirates—and so to Paducah, Cairo and the Mississippi.

To top off the trip and to compare traditional Southern culture with that of the New England you have been following, you may like to stay at one of the plantations which, after the fashion of dude ranches, have opened their doors to guests. You will have to hunt for such places, for they do not advertise. But if you find one you will learn what plantation life and hospitality were like in the old days.

Routes: From New England—N. Y. 5 (through the Mohawk Valley) from Albany to Auburn, N. Y.; U. S. 20 to Erie; U. S. 19 to Pittsburgh.

From New York—U. S. 22 to Harrisburg, Pa.; U. S. 11 to Carlisle, Pa.; Toll Road to within a few miles of Pittsburgh; or follow U. S. 22 right through to Pittsburgh to avoid tolls.

From Philadelphia—U. S. 30 to Pittsburgh. Or U. S. 230 to Harrisburg and Toll Rd. as above.

From Baltimore—U. S. 40 (old National Road) to Wheeling, W. Va.

From Washington—U. S. 50 to Parkersburg, seven miles below Marietta. U. S. 50 continues west to Cincinnati, where it again crosses the Ohio River.

From Virginia—U. S. 60 to Ashland, on the Ohio. U. S. 60 to Louisville, or U. S. 52 (following the course of the river) to Cincinnati.

—DOROTHY C. KELLY

HOMES ALONG THE OHIO

Three ancient Indiana houses trace the westward advance of early architectural styles



Classic portico of this pure Greek Revival house, erected in 1844 at Madison, looks down to the Ohio. Many details such as capitals and fluted columns were hand-carved by architect Francis Costigan. Solidly built, house was raised successfully when beams decayed



From land side, house (top and above), shows a flat-columned façade, details of Egyptian carving. It was designed for the prominent Indianan, F. D. Lanier, who later became famous in Wall Street, and is today preserved by the State as a memorial. Note the cupola atop



Trained in the East, Francis Costigan brought with him to Indiana a thorough appreciation of the Classic, and it influenced many of his lovely old houses in this region; for example, the Egyptian type lintel and the lotus capitals in his Shrewsbury house in Madison



Dotted along the inland waterways are many early houses like this one at Aurora, of "steamboat architecture". Reminiscent of a paddle-wheeler are its curving two-story porch, the rounded cupola atop and ship's stairway inside. It is the home of the William E. Starks



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The unit cabinets above have innumerable decorative and functional uses. The chairs were designed for card playing in comfort.

The desk below offers all the conveniences of an office at home. In addition to a bookshelf, cupboard, and a well for filing magazines, it contains a typewriter compartment, filing cabinet and large-sized drawers.

The bookcase with its sliding glass and wood doors and writing interior is a piece which finds a ready place in any modern home.

Dunbar Enduring Modern for every room may be purchased through your furniture dealer or decorator.

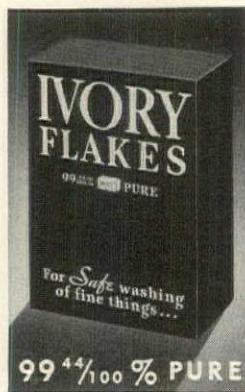
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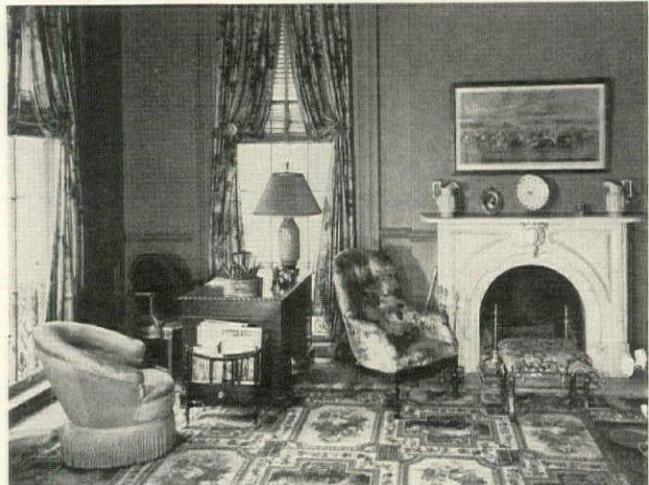


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IN THE OHIO RIVER VALLEY

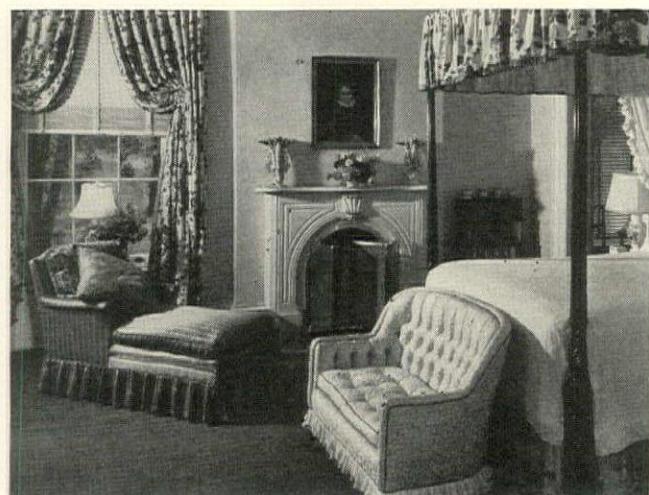
Furnishings of this classic old house in Wheeling, West Virginia, recall the era of its building



This home, probably built in the 1840s, retains the marble mantels and floor-length windows of its original plan. The present owners, Mr. and Mrs. Thomas Block, have added fabrics, antiques appropriate to period. In library, Adam green walls, early floral rug



An early hand-blocked paper, Züber's "Scenic America," which decorated mansions of the time from Portland to New Orleans, covers the dining room walls and acts as background for fine mahogany, elegant crystal chandelier



In Mrs. Block's bedroom, cool blue-green walls, a lovely marble mantel, and cool chintz in leafy pattern. Accents run to Americana, appropriately enough: overmantel, Victorian vases and a folk art portrait. On the tester bed, an old-fashioned crocheted counterpane

TAKE A LETTER

Our Washington (July) Double Number broke all our records for reader interest

The Washington issue

Dear Sir:

It is indeed a remarkable piece of work, and I want to congratulate you and your staff on such an accomplishment....

FREDERIC A. DELANO, Chairman, Fine Arts Commission, Washington, D. C.

Dear Sir:

...I read it with great delight and was pleased to note the photographs of historic homes in Alexandria, where I live.

NORMAN H. DAVIS, Chairman, American Red Cross, Washington, D. C.

Dear Sir:

...The interiors of the White House are breath-taking....

MRS. J. C. BURNS, Sheboygan, Wis.

Dear Sir:

I wish to compliment you on your beautiful edition on Washington....

AMELIA E. CLEGG, Montclair, N. J.

Dear Sir:

...one that each American should keep for future reference....

MRS. BURDETTE CORBIN, Richmond, Ind.

Dear Sir:

...your magazine is one I can sincerely say I am thoroughly satisfied with....

JOHN B. GARTNER, Architect, Cincinnati, Ohio

Dear Sir:

...it certainly provided your readers with a picturization of Washington more beautiful than anything which has been done....

WM. F. MCCHESNEY, Vice President, The Gorham Company, Providence, R. I.

Dear Sir:

...the pictures of the White House are exceptionally fine....

H. P. CAEMMERER, Secretary, Commission of Fine Arts, Washington, D. C.

Dear Sir:

...congratulate you on the splendid manner in which this subject has been handled....

F. F. GILLEN, Acting Sup't., National Park Service, Washington, D. C.

Dear Sir:

...what a monumental work you have done....

MISS E. B. CHINN, Washington, D. C.



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WE WERE TIRED OF RENTING...

(Continued from page 20)

stronger colors. And now we come to rugs. We have used native hemp rugs woven in square units in our hallways and passages. They are called Abaca rugs. They do all the things you expect of a rug except that they are not hot and don't lend elegance—a thing we tried desperately to avoid. Small textured wool rugs with a rough pile were used in living room and bedrooms.

Now there was only the garden. "Only the garden," did I say? Well—that's where you can really go haywire. It wasn't very difficult to hold ourselves in where tables and chairs were concerned, but when it came to plants and trees—well, my New England background didn't help me much. Every Summer I had wandered in pine forests and had subconsciously taken them for granted. The barren spots on our California hill kept laughing at me, and I began feverishly to plant, determined to cover them all up.

Luckily we were in the hands of a man who is not only an artist but who knows plants. He was Mr. Harold Steck, whose New England landscaping for Elliott Nugent had captivated us. Mr. Steck was called in to help us plan our garden and to hold us in check as well. With nothing but a rock pile to inspire him, Mr. Steck accomplished one miracle after the other.

We used red brick in the patio and in the motor court. Our greatest extravagance was a pool, installed for the benefit of the children—with a grass lawn around it. Seed was planted and five days later the grass was poking itself through the ground. This seemed to me more wonderful than anything else. In planting we followed the indigenous plants of the country, particularly of the hills—wild holly, hibiscus, fuchsia, white oleanders, giant honeysuckle, wild lilacs and lilies, peram, agapanthus, and grapevines under the arches of the house; and olive and wisteria vines over the front of the house. Hills around were scattered with wildflower seed, magnolia, oak and eucalyptus trees. Those California institutions, palms, rock gardens, cactus, and bougainvillea were omitted by unanimous consent. Altogether Mr. Steck achieved an informal and cheerful garden—which I think is the way really lovely gardens should always be.

And so the house was finished after seven short, exciting months. I loved every moment of it and wanted to begin all over again. The shock and excitement of moving into our own house almost finished us. But after a week of sleeplessness we began to calm down, and—well, we like it. And we are very grateful to our guides—Mr. Coate, Mr. Sebring, and Mr. Steck.

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"HOW TO CHOOSE UPHOLSTERED FURNITURE" sent on receipt of 10c, by Mueller Furniture Co.*

"SELECTION AND CARE OF FINE FURNITURE" sent on receipt of 10c, by Grand Rapids Chair Company, Dept. HG-9.*

* Grand Rapids, Michigan



The **Guild Library of Home Ideas**

MEXICO OF THE MEXICANS

Unusual trips away from the capital show you the real land of the *conquistadores*

Not so long ago a trip to Mexico was something only the more adventuresome would tackle. But fine through trains, swift airliners and a perfect motor highway have changed all that. Today, for every American who has strolled down the Champs-Élysées, there are probably three who have seen the Paseo de la Reforma, its Mexican counterpart.

In fact the capital has become such an excursion center that the tourist who really desires to see the country in all its unspoiled, primitive charm is obliged to roam farther afield. Fortunately, there are two short excursions he can make with a minimum of effort and without foregoing those creature comforts—a soft bed and delicious meals—so dear to his heart. A deep-sprung sleeper or a fast American plane will bring him to countries so different, so wholly strange, that he will see at once that Mexico City is no more Mexico than New York is America.

The real Mexico

First, let us journey to Lake Pátzcuaro and Uruapan in the lovely State of Michoacán, birthplace of President Cárdenas. A sleeper out of the capital after dinner puts us at the Lake the next noon. Here we munch a fresh trout sandwich purchased from a bright-eyed little Tarascan girl at the station, and then ride out to the famed Isle of Janitzio, home of the fishermen, in a primitive dugout canoe. We see these stocky, bullet-headed Indians, different from any we have seen in Mexico City, mending their graceful "dragon fly" nets or painfully shaping out canoes with a sharp-edged adze. This is the real Mexico, unchanged since the days of the *conquistadores*.

About two hours beyond Pátzcuaro and at the end of this line of the railway is the sleepy little village of Uruapan. Its 5000-foot elevation makes it Mexico's healthiest climate and in the surrounding hills grow the Republic's No. 1 coffee. The Indians here are all of the Tarascan tribe and their masked dances are as exciting as anything in darkest Africa. These life-sized faces they wear are carved from light wood and then lacquered in a variety of

startling designs and brilliant colors. Cow's teeth and horns add to their frightfulness and no tourist can resist buying a few for the walls of his den. Here, also, are made the gorgeous lacquered trays and platters that one sees in Mexico City; but here they may be purchased for a fraction of what is asked at the capital. Shopkeepers are not "spoiled"—the price they ask is the price they expect you to pay.

The hotel in Uruapan is very comfortable and the food is delicious so the visitor may spend several days riding through the surrounding forests and inspecting the many primitive Tarascan villages for a glimpse of a Mexico of whose existence he was not aware.

Second, and most exotic of our trips to Mexican byways, is the exciting two-hour flight in an American Lockheed plane down to Oaxaca, affectionately called "Heaven" by all who have ever seen it. The fare, translated into dollars, is quite modest and there is no thrill equal to that of zooming out of the Valley of Mexico past the huge peaks of Popocatepetl and Ixtaccihuatl just as the first rays of the sun appear behind the surrounding ranges. The capital, still in semi-darkness save for twinkling street lights, sprawls below, while the snowy crests of its twin guardians begin to glow and sparkle. Far beneath, the dark poplar groves and silvery canals of Xochimilco soon give way to the neat, geometrical roofs and patios of Oaxaca.

Saturday market

As we taxi in to town we pass scores of tiny Indians on their way to market, laden with bundles of every size and description. Each Saturday, in the main square, this event attracts some of the most primitive and the most colorful tribes in the entire country. These little people—few of the men top five feet and the women are even smaller—are the direct descendants of the ancient Zapotecs and Mixtecs and it is to inspect the temples of their ancestors at nearby Mitla that we go.

A two-hour drive over a fine road brings us to the ghostly ruins. A stern Zapotec guide points out the beautiful

(Continued on page 67)



THE BORDA GARDENS IN CUERNAVACA

GREEK REVIVAL IN WISCONSIN

Benjamin Church, pioneering westward from New York, built what is today Milwaukee's oldest house

IN 1833, when Benjamin Church migrated from New York State to what was to become Wisconsin Territory, he was a young builder of twenty-eight whose ideas were strictly classical. Like Thomas Jefferson, who wanted the Greek Revival style of architecture to be adopted nationally, he could see real beauty in anything that was typically Greek. Along his route of travel through New York were strung dwellings and other structures built according to his favorite designs. Similar buildings were conspicuous in Virginia, Ohio, Michigan and Indiana. For about 40 years, starting in 1800, Eastern builders made the revived Grecian idea flourish.

Church himself was a builder capable of meeting all requirements when arriving to make his home in a frontier village, near wigwams and marshes bearing rice. He could hew a round log into a square beam. Another settler, Wooster Harrison, had used the fiber from under the bark of a basswood tree in making a harness for his horse. Only those who could adapt themselves to primitive conditions could expect to make backwoods life a success.

The waterways in this territory had been used only as a means of transportation for fur-traders, discoverers, wandering savages, and priests. Col. Zachary Taylor, 12th President of the United States, was commandant at Fort Crawford, where Lieut. Jefferson Davis, one of the best frontier soldiers, was courting Taylor's daughter Sarah and drawing the commander's ire. Mail was being received from a foot carrier once a month.

The next year, when booted, broad-hatted, roughly dressed men walked many miles through the wilderness to attend a first session of the legislature, Benjamin Church was prepared to introduce his classical designs as a builder. The Washington House, a frame construction of four stories, with open porches, lofty wooden columns and a cupola, was put up by him in Kilbourn Town during the panic of 1837, which caused a food shortage and a reduction of the population of 2,800 to about 700 persons in what was to be corporate Milwaukee.

In 1844, nine years after he had

settled, Church built for himself at 1533 N. 4th Street a house that was readily distinguished by four large wooden Doric columns on its front porch. Now the oldest standing house in Milwaukee of unusual merit, it was moved last year from its original location to Estabrook Park and recently restored.

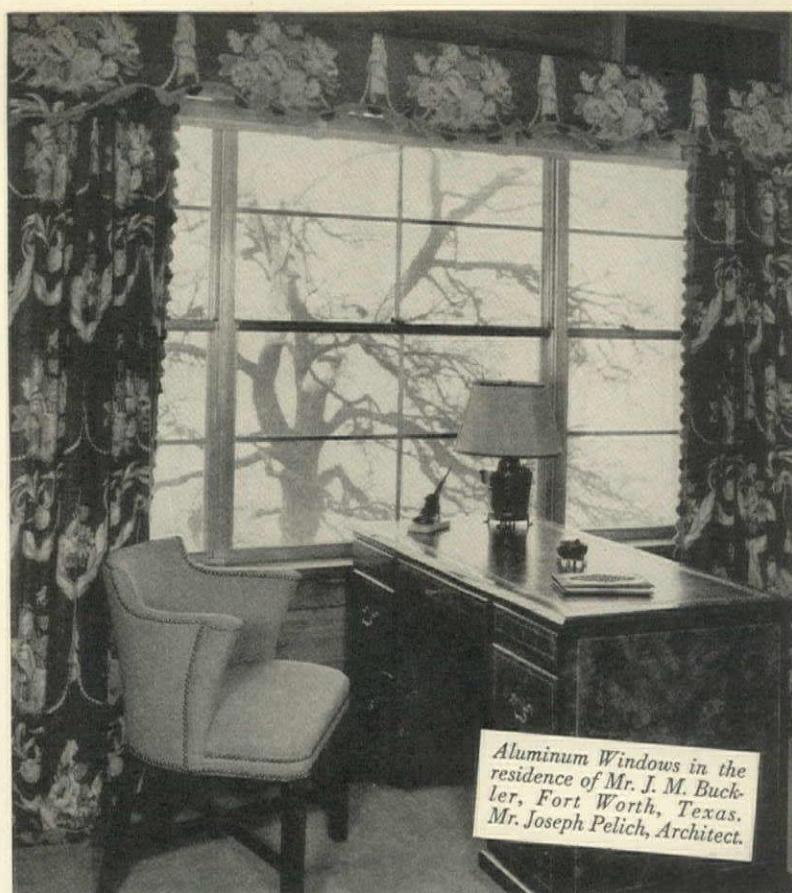
The house has only four rooms on the first floor, with a stairway from the kitchen to a low-ceilinged, two-loft room above. The facade of the house follows the composition of the larger structures of this type, but at a reduced scale. The small wings, with their unnecessary secondary doors opening into bedrooms, are very naïve. In its larger prototype, the wings consisted of two or more rooms and a hall into which these doors opened.

The house has three fireplaces, two of which are back to back. When used many decades ago, these fireplaces heated the parlor, living room and kitchen. The front of the house originally was of flush boarding, as was shown by the original exterior paint job, and later was covered with siding to match the rest of the house. The original foundation probably was of cedar posts, with a brick fill between ground and sills. There has been no evidence of its ever having a masonry foundation.

The house originally was painted white, as at present. Its front door was a fine, soft bluish green. Inside woodwork was white. Floors showed no evidence of ever having been painted. Apparently they were treated with many coats of boiled linseed oil. In this boiling process, carbon particles did not come out. Hence the floors were dark.

The millwork is unusual for the period of 1844 and remarkably well done. According to H. H. Hay, architect, who restored the house to original beauty, it is probable that the structure was built after stock plans furnished by a millwork company in Buffalo, N. Y., from where the porch columns, windows, sash, doors, and moldings were purchased. All of this material was probably transported by boat. All moldings are of the typical

(Continued on page 69)



Aluminum Windows in the residence of Mr. J. M. Buckley, Fort Worth, Texas. Mr. Joseph Pelich, Architect.

*"When we build, we're using
Aluminum Windows"*

THAT'S A PROMISE lots of people are making to themselves. Perhaps they've been in a home recently that has Aluminum Windows; observed the ease with which they open and close, the greater glass area provided, their fine appearance.

Years of service will serve to increase this conviction that Aluminum Windows are the best buy. Weather-tight when they're installed, they stay that way. There's no shrinking to make them rattle; no warping, swelling or sticking. They'll save the owner money because, made of extruded Alcoa Aluminum shapes, there's no rusting or rotting to require expensive replacements of parts. They never need painting.

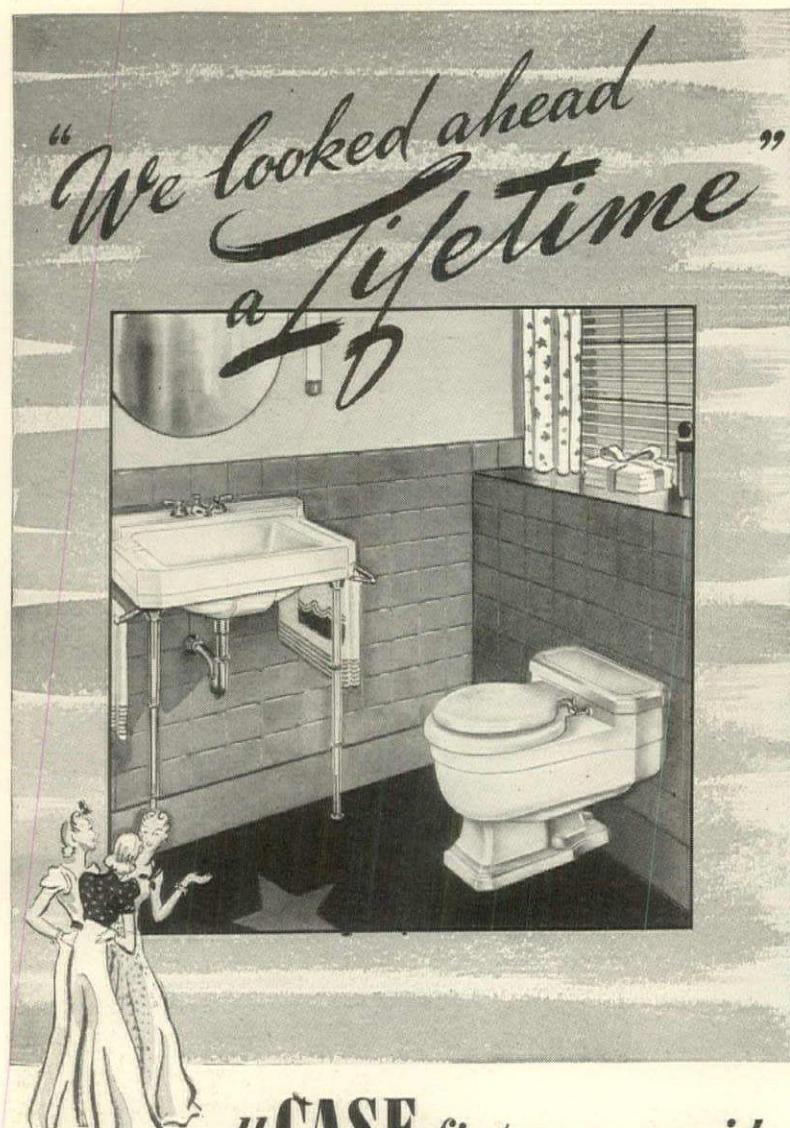
The manufacturers from whom you can get prices on these windows are listed in the book, *Windows of Alcoa Aluminum*. For a free copy, write Aluminum Company of America, 1924 Gulf Bldg., Pittsburgh, Pa.



Restored by Milwaukee's Historical Society, Benjamin Church's house appears now as in 1844, when it was built. Its fine workmanship and clean-cut simplicity are typical of Western Greek Revival

ALUMINUM WINDOWS
MADE OF ALCOA ALUMINUM





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W. A. Case & Son Mfg. Co., Buffalo, N. Y.

Illustrated above:
The T/N { One-Piece
Non-Overflow
Water Closer
The Winston Shelf Lavatory

CASE

DISTINCTIVE PLUMBING FIXTURES

Ssshh...

(Continued from page 33)

Even the purring of your cat would completely drown out the pale murmurs edging in from next door. And if by any chance you were talking to friends or had the radio playing, then it would be quite unnecessary to have little Charlotte so carefully (and expensively) insulated. For you would be, as it were, slightly deaf. The more noise there was in the room the more deaf would you be to little Charlotte.

Windows and doors

The sound insulating value of any wall (its transmission loss) is worth no more than that of its weakest sector. Which usually means doors and windows. You may assume for experimental purposes a totally enclosed box without doors, windows, air-conditioning ducts or electric wiring, but this is nothing more than one of those convenient scientific fictions. And the normally well-fitted door and window will usually transmit almost as much sound as all the rest of the walls, floor and ceiling together.

So go to work first on those doors. Run metal and felt weatherstrips all round them. Fit an automatic closing strip along the bottom. Fill any cracks which there may be around the panels, or between the frame and the surrounding wall. Make the door heavier by adding an extra layer of wood or composition board to each side. See that the keyhole is covered or it will act just as effectively as a speaking tube. For the same reason a comparatively thin wall tightly finished is worth more as a sound stopper than a heavier wall that is cracked or holed.

Making windows as sound-resistant as the rest of the wall is much less easy. If you must have the window open for ventilation then you cannot hope for any effective soundproofing. But why not put in one of those electric fans with a silencer, or a complete room conditioner? In any case see that the window is tightly fitted and weatherstripped.

Add well fitted storm sash, preferably arranged so that its frame does not touch the main window frame. Keep the two sheets of glass as far apart as practical, and use two different weights of glass. Better still, use the new Thermopane. Setting the glass in wash leather or rubber will also add to the sound insulating value of the window. At night draw heavy curtains right across.

If you need daylight only and can dispense with the view, then glass brick will give you more effective sound insulation with considerably less bother and expense. But see that it is well laid. As we have pointed out earlier, the sound-stopping value of any wall depends very largely upon its tightness.

Site planning for quiet

If you are bothered by noise coming from the outside, it may be possible to deflect it before it reaches your windows. We have already mentioned the value of trees or a hill. A solid masonry wall is excellent. Build below the location of the prevailing noise rather than above it. Plan your house in such a way that the garage, service quarters, halls, stairs, bathrooms, closets, etc., are used to screen the rest of the house from the

sources of noise. For quiet is no less valuable an amenity than sunlight, a well-upholstered armchair, or an efficient furnace.

So far it has been assumed that your most urgent need is to stop noise passing from room to room (sound insulation); but perhaps your trouble is of a radically different type—an echoing room or a hallway which multiplies and confuses any sounds you make. Kitchens and large bare playrooms are especially prone to this disease. The cure: more sound-absorbent material.

Sound absorption

In the normal living room or bedroom the sound of talking or whatever is sopped up by the curtains and carpet, the upholstered furniture, open windows and people. The best absorbent is open air; the worst any hard dense surface such as smooth plaster, tile or glass. For then, instead of being quickly sopped up and lost, the sound bounces around back and forth for a long time and then becomes all tangled up in the following sounds. The result is noisy confusion in which nothing can be clearly heard.

Those perforated tiles you sometimes see on the ceiling, by sopping up much of the noise instead of throwing it back at you, help to quieten the whole room. So do you and your friends, when you are not talking. Even the amateur actor will have discovered how very different his voice sounds in rehearsal and before an audience, just the difference between an empty residence and a lived-in home.

If the addition of more curtains or hangings, or a thick carpet, is an insufficient or inconvenient cure, then line your room with sound-absorbent board, or plaster or tile. You can put it on the walls or ceiling or both as you find necessary.

Don't, however, expect any such sound-absorbent treatment to improve sound insulation. Sopping up the noise within a room will do almost nothing to hinder that noise traveling through the wall to the room next door. On the other hand, it will help to deaden sounds coming from outside—through an open window (e.g. street noises in a city apartment), and prevent hallways or ducts from acting as speaking tubes.

Facts and fables

One more warning: do not confuse sound insulation with heat insulation. Materials suitable for the latter purpose do not necessarily have any virtue as sound stoppers, for sound insulation depends more upon methods of construction than upon materials.

The average builder knows little about sound control beyond a few old wives' tales, which have already been disproved by Government laboratories. So be on your guard if he suggests filling the bathroom wall with sawdust or stretching wires across below the rafters of that barn of yours which he has just converted into a playroom.

Technical appendix

Light can pass through a vacuum,
(Continued on page 61)

Sssshh...

(Continued from page 60)

sound cannot; it needs some physical bridge such as air, plaster, metal, water, etc. to carry it from one place to another. When the sound of your voice strikes the wall of the room in which you are sitting, some of the sound energy is absorbed by the wall, it "rubs around" and changes into heat. If there are any holes or cracks in the wall, sound will be carried through on the air and belch out in all directions on the other side. A very small fraction of the total sound may be carried through the wall by setting up sound waves in the material itself.

Transmission by vibration

But in a well-built wall, without holes or cracks, the transmission of sound from one side to the other is due primarily to the vibration of the whole wall acting as a diaphragm. In this way the sound waves which hit it on one side are reproduced on the other, a few high-pitched tones being lost in transit.

The most effective way to stop this diaphragmatic action is a wall that is heavy, airtight and rigid. "The weight of the wall per unit area is the most important factor in determining its sound insulation. Of secondary importance are the nature of the material and the manner in which it is fastened at the edges."¹

A wall or floor which is approximately homogeneous must be excessively heavy to be a good sound insulator. If the wall or floor is built in layers which are loosely connected, the sound insulating properties are greatly improved. Thus method of construction is more important than material.² An exception to the weight law is porous concrete masonry. Its sound-insulating qualities are consistently higher than those other masonry walls of equal weight.

Decibels defined

The intensity of a sound depends upon the amplitude and frequency of the sound waves. Decibels, a measure of energy, are taken in terms of average frequency. If you have to cope with very high- or low-pitched sounds, special measurements will have to be taken.

A decibel is just about the smallest change in the loudness of a sound which the human ear can appreciate. The decibel scale ranges from the threshold of audibility (where sound becomes barely audible to humans) to the point at which sound becomes so intense that its vibrations can be felt as

well as heard. The number of decibels measuring the difference in intensity between two sounds is ten times the common logarithm of the intensity ratio. If the intensity of the first sound is ten times greater than that of the second, then the two sounds differ in level by 10 decibels; if the difference in intensity between the two is one hundred times, then they differ by 20 decibels.

The resistance of any partition to sound transmission—its transmission loss—is also measured in terms of decibels, the number of decibels which it is capable of stopping. This makes sound insulation a relative property; a partition which will reduce a sound of 40 decibels intensity to inaudibility will reduce a sound of 70 decibels to a level of 30 decibels only.

So the sound-insulating efficiency of a partition cannot be stated as a constant percentage. This would be the same as asking: "If you lose \$50, what percentage of your money will you have lost?"

Standards for sound stoppers

However, the efficiency of different partitions may be roughly classified as follows:³

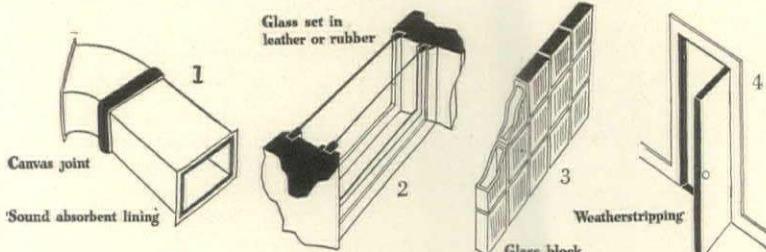
- (1) Partitions with a transmission loss of less than 40 decibels: Conversation in ordinary tones is distinctly audible and intelligible.
- (2) Partitions with a transmission loss between 40 and 50 decibels: Conversation in ordinary tones is quite audible but difficult to understand. If the voice is raised it becomes intelligible.
- (3) Partitions with a transmission loss between 50 and 60 decibels: Conversation in ordinary tones is barely audible but unintelligible.
- (4) Partitions with a transmission loss of more than 60 decibels: Conversation carried on in an ordinary tone of voice is inaudible. If there is any noise in the room where the listener is sitting even a shout on the other side of the partition would be scarcely noticeable.

As will be seen from this last classification, the greater the normal sound level in the room where the listener is sitting, the less efficient the sound insulation required to keep out the sounds from next door.

¹"Building Materials and Structures", Report BMS 17. By V. L. Christer, U. S. Dept. of Commerce, Bureau of Standards. Page 3.

²Ibid. Foreword.

³By the Bureau of Standards.



1. A canvas joint near the fan of an air conditioning system, plus sound-absorbent duct lining, stops duct vibration and transfer of sounds from room to room.
2. The most soundproof transparent wall is a multipane window with separated
- frames, glass set in rubber or leather.
3. When translucency will do as well as transparency, use glass blocks. If well laid they have a TL of around 40 db.
4. Weatherstripping a door makes for tighter fit and better sound insulation

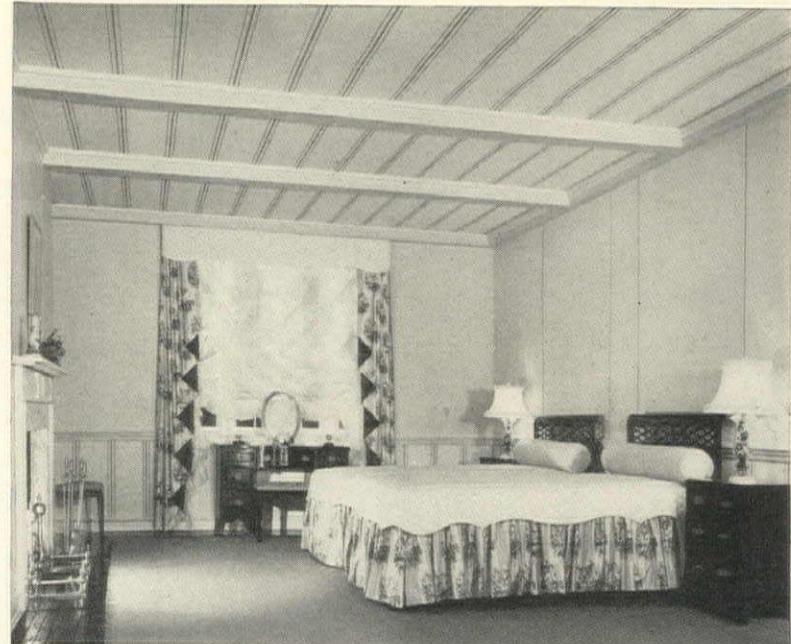
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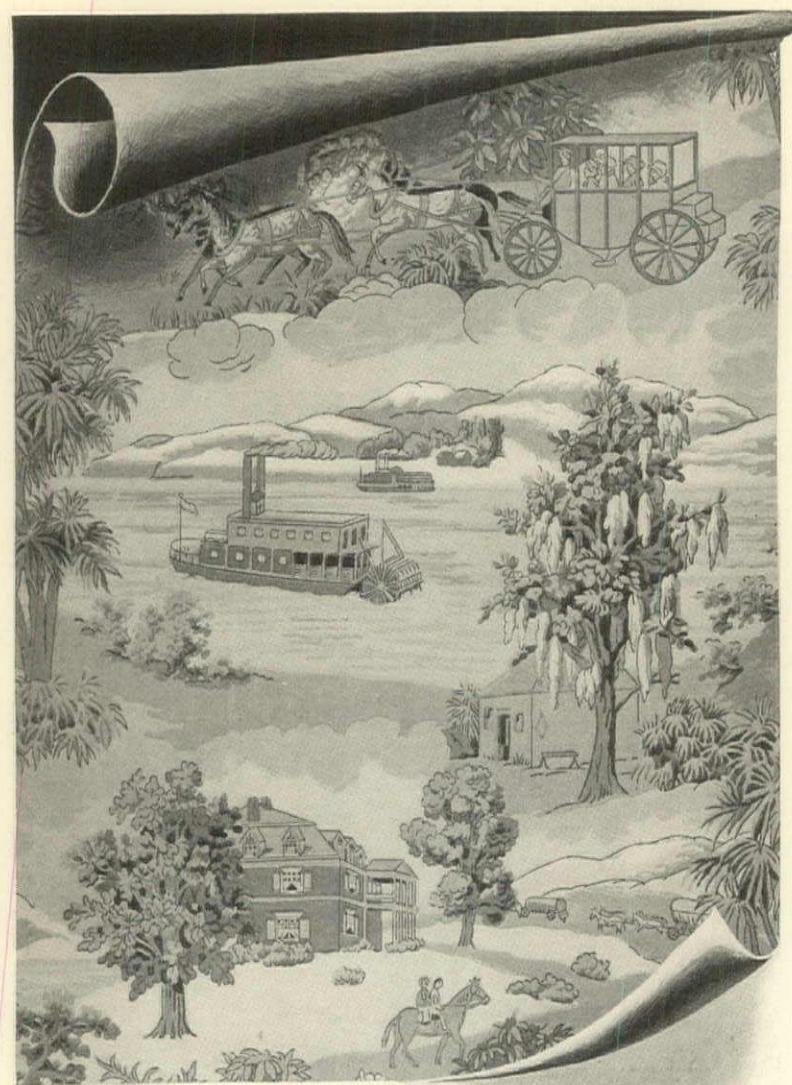
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MUSIC LESSON FOR MODERNS

(Continued from page 46)

question is a matter of finding the right model for your particular case.

Beginning with the very small child we selected a nursery organ, really almost a toy, and very simple to play. The child begins right away with familiar tunes, and soon learns his keyboard while his ear is trained in the process.

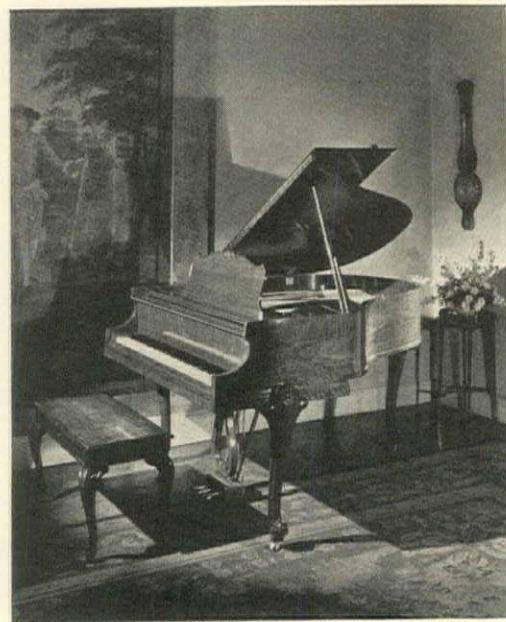
The larger "organ", or Novachord, which is really not an organ but an instrument which gives the effect of many instruments, is for an older child or an adult. Anyone who can play the piano can learn to operate it in a short time.

As for pianos, we chose the new butterfly-top semi-circular model as our grand piano suggestion if your child has reached a certain proficiency, or if he has shown evidence of talent. This piano is a real grand with standard 88-note keyboard, and standard-length strings, although it is only four feet over all, and will fit into even your

small apartment. The semicircular shape makes it possible to turn it in any direction, and the butterfly top keeps the "insides" from showing no matter in what position it is placed.

One of the things that has revived the popularity of the piano, and which we did not mention in the beginning of this article, is the modern restyling of the piano itself. New techniques make it possible to construct smaller instruments without sacrificing the length of the strings, or tonal qualities. Cases have been scaled down to fit the average home, and designers have made pianos attractive pieces of furniture as well as musical instruments.

The result is a variety of small excellent instruments to choose from. If you have a small living room, and your child will practice and play there, a Musette or a Spinet Grand, in one of the period styles, is the answer.



Here is another very handsome instrument which you might select for a musical child or for yourself. It is a little over five feet each way, comes in Louis XV design and the finish is French walnut. Baldwin



New console spinet which was inspired in design by a sewing cabinet belonging to Martha Washington. It comes in mahogany, walnut and cherry to fit into various periods and interiors. From Krakauer Bros.

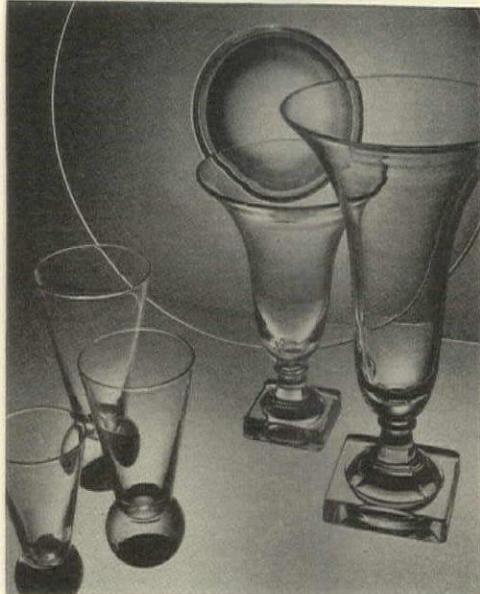
ALL CRYSTAL CLEAR

(Continued from page 30)

carefully guarded in the old country, and craftsmen were not allowed to emigrate.

Nevertheless glass works sprang up in America, and even before the Revolution Caspar Wistar was doing a roaring business in South Jersey and Stiegel in Manheim, Pennsylvania. Although these two factories specialized in window panes and bottles, their workmen turned out household glass for their own use and for local consumption, and thus were responsible for the two basic early American types of glass which prevailed in this country, being blown in scores of small works, until the invention of the glass-pressing machine in the late 1820's.

This invention brought into vogue a new type of glass, pressed into patterns which imitated the popular and more costly cut crystal glass from England. The most famous factory turning out this glass was at Sandwich, Mass., from which it derives its name. But there were many such works all through Ohio, New England and New York.



Tall flaring urns, crystal clear, proclaim the beauty of their material, as does the unadorned flat plateau in back and the modern glasses with heavy crystal base. All these pieces are from Cambridge Glass



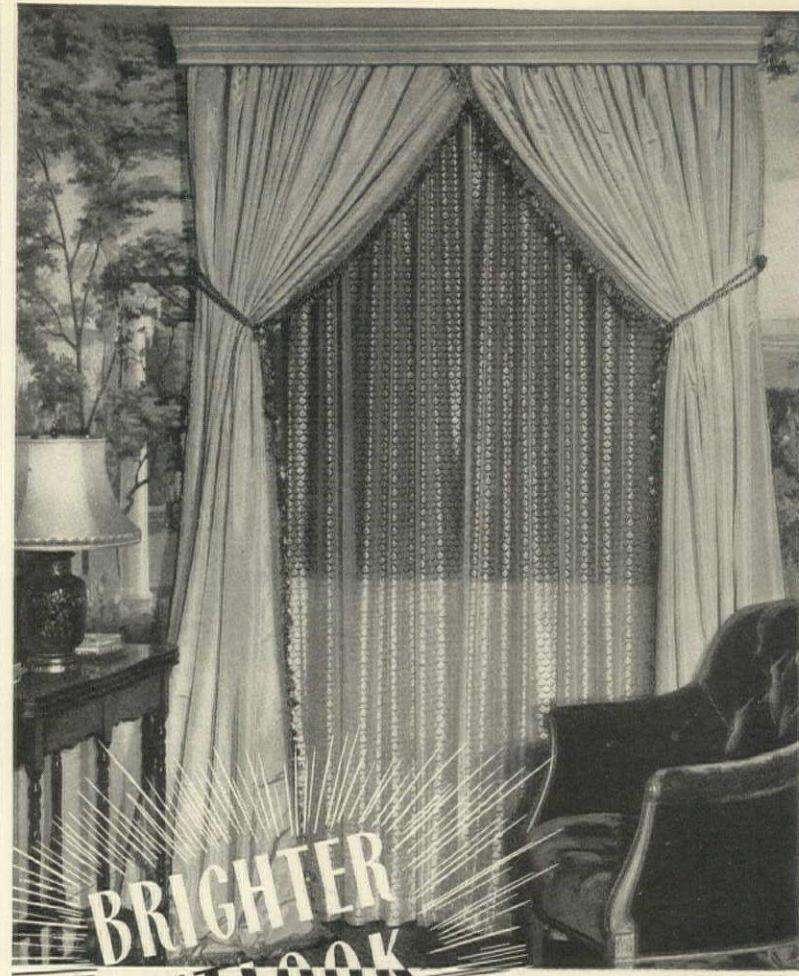
Limpid brilliance lurks in the depths of this hand-made crystal glass, matched by the graceful design and skill with which bubbles are introduced to make the stems hollow. Made by Gunderson Glass Works, whose blower is shown in the photograph on page 30

At the 1893 Chicago World's Fair, the first display of American cut-glass was made. It caught on like wildfire, and for the next decade cutting on the finest crystal glass was in vogue. The fashion waned with the coming of cheap machine cutting on inferior products.

For many years, Europe has held the lead not only in fine hand-made crystal but in much of the better table glass as well. Our American product, often equal in quality, was forced to take a back seat by competition from abroad.

The present situation means not only the stepping up of American glass in quantity of production, but it has provided the golden opportunity for the development of style and craftsmanship.

Fine glass making is a handicraft art, with the blower twirling and heating and blowing just as he has done for many centuries. The furnaces may be heated by electricity, like the one at the Glass Center at the World's Fair, but the art and skill is the same.

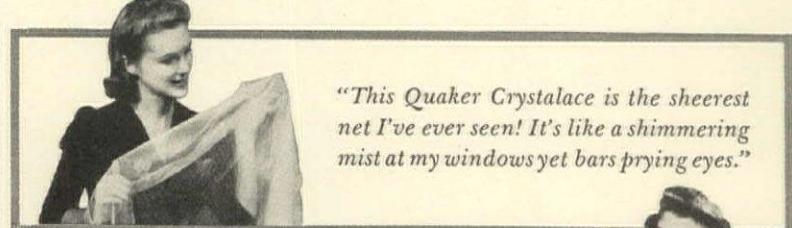


BRIGHTER OUTLOOK FOR DULL WINDOWS

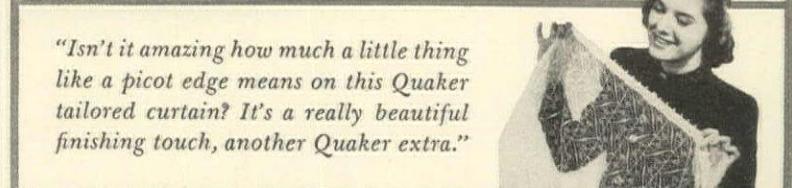
You know what a new collar does for a dull-looking dress. It makes the dress itself suddenly new and interesting — and completely individual. That's what Quaker curtains do for a dull window . . . for a dull room. Instantly that room snaps alive . . . because it has a fresh point of interest . . . a smart new touch.

Yet Quaker net curtains stick closer than a shadow to your decorative scheme. Among the many styles, sizes, weaves and colors, you'll find the very curtains for your rooms . . . from \$1 to \$8 a pair, from 75¢ to \$4 a panel. Look for the name Quaker at your favorite store.

Illustrated above is Style No. 2412



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The Barbizon, Lexington Ave., 63rd St. New York's most exclusive hotel for young women. Cultural environment. Weekly \$12.50 up. Daily \$2.50. Bklt. "HG".

Barbizon Plaza. New skyscraper hotel overlooking Central Park at 6th Ave. Rooms from \$3; single; \$5; double, Continental breakfast included. Bklt. "HG".

The Beekman, Park Ave. at 63rd. A residential hotel of rare charm in the quiet and exclusive section of Park Avenue. Transient accommodations.

Beekman Tower—49th St. at East River Drive. Overlooking River. Smart location. 400 outside rooms. Near shops, theatres, business. \$2.50 daily. Booklet. "HG".

Beverly Hotel, 125 East 50th. Just East of Radio City. Large rooms and closets. Serving pantries. Single \$4, double \$6, suites from \$8. PLaza 3-2790.

The Biltmore, Madison Avenue at 43rd St. All that is best in atmosphere, appointments, cuisine, service. Single \$5. up; Double \$7. up, with Twin Beds \$8. up.

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NEW YORK CITY

The Buckingham, 101 W. 57th St. Recently modernized. Luxurious parlor, bedroom, pantry, bath from \$7 a day. Walk to Central Pk., Radio City, Times Sq.

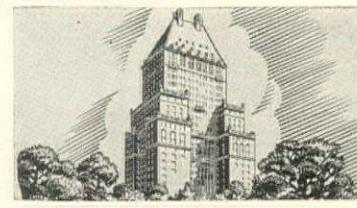
Ferguson Club for Young Women. Attractive environment at both houses. Rates including meals very reasonable. 35 E. 68th St.—309 W. 32nd St.

George Washington, 23rd St. & Lexington Ave. All rooms with bath, from \$2.50 single; \$4.00 double. Write for Booklet HG and Superview Map of New York.

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The Lowell—28 East 63rd St. A residential hotel with transient accommodations. Service from Passy Restaurant. Call Mr. Rogers, Regent 4-7980.

NEW YORK CITY



The Savoy-Plaza

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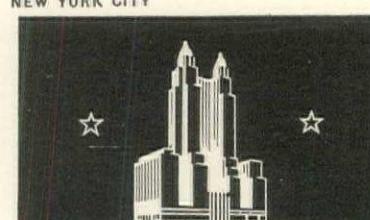
NEW YORK CITY

Hotel Seymour, 50 W. 45th St. Near Fifth Ave., theatres, shops, art galleries. Radio City. Refined surroundings. \$4; single; \$5.50 double; Suites \$8.

Sherry Netherland, Fifth Ave. at 59th Street. "Where the Parle Begins." Gracious living, famed cuisine. From \$7 single, \$9 double, \$15 suites.

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TRAVEL INFORMATION SERVICE

If you wish more complete information about any of the hotels listed, drop us a card and perhaps we can help you. House & Garden's Travel Service.

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VERMONT

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Colorful foliage, scenic autumn tours. "Unspoiled Vermont," your official illustrated guide. Vermont Publicity Service, 42 State House, Montpelier, Vt.

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Williamsburg Inn & Lodge—Visit the restoration of Colonial Williamsburg. Choice rooms—Moderate rates. Fine food. N. Y. Office, 630 5th Ave. CI 6-8896. Write for booklet to Miss M. Springer.

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WHERE TO EAT

A Concise Directory of Distinguished Eating Places

NEW YORK

NEW YORK CITY

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SKYLINE TO TIDEWATER

Fall trails through Virginia—the mountains and meadows which recall its 19th Century tradition

"SEASON of mists and mellow fruitfulness!" Virginia has her own mists and mellow fruitfulness—the mists of historic incident and legend and the mellow fruitfulness which comes of generations of gracious living. Add to these the blue haze over the hills, chill little mists in the valleys at sundown, red-cheeked apples, yellow pumpkins, purple grapes piled on roadside stands, the baying of hounds, the clink of horses' hoofs and the glimpse of a pink coat across a distant field, the smell of wood smoke from a mountain cabin, the slow transfiguration of the forest as tree catches fire from tree in the annual miracle of the foliage—and you have the lures of Virginia's Autumn trails.

Shenandoah Vistas

Almost one hundred miles of breathtaking beauty await the autumn traveler on the Skyline Drive. From Front Royal at the north entrance to Rockfish Gap at the south the road climbs and dips, winds and doubles on itself along the backbone of the Blue Ridge Mountains. This is the Shenandoah National Park.

Much of the time you are more than three thousand feet up. Ahead and on either hand peaks and rounded summits appear, change shape and disappear with the turns of the road. Here an overhanging cliff seems to threaten a whole hillside. There a ravine drops away with a tantalizing gleam of white water in its depths. And on all sides, on distant slopes and near at hand, is the glory of the trees. From the first scarlet flash in September to the magic tapestry of mid-October the splendor grows. Gold of birch, russet of oak, flame of maple, crimson of sumac, pointed up by the somber green of pine and hemlock, are vivid against the background of gray rock or muted by the blue haze of distance, climbing the slopes and spilling over into the valleys the Shenandoah foliage once seen will never be forgotten.

From overlooks along the drive you get magnificent views of the Shenandoah Valley to the west. From Hog Back Mountain, Jeremy's Run and a dozen other vantage points you look down through the gorges and over the tops of foothills to the checkerboard floor of the valley, dotted with miniature farms and villages which line the winding Shenandoah River. Down there thrifty farmers grow their apples and maintain the traditions of their fathers, where once Stonewall Jackson's armies made history and legend.

Shenandoah Park is well equipped with camps and cabins. Two hotels, at Skyland and Big Meadows, both just off the drive, are open until the end of October. An overnight stay or longer makes it possible to explore the trails and to see beauties hidden from the casual motorist.

Spas and Springs

At the southern end of the Skyline Drive turn west for a fascinating detour into the region of spas and springs. From Waynesboro you drive across the valley, past little mining and manufac-

turing villages to the upland meadows of the Alleghenies, where health literally bubbles out of the ground. Hot springs, cold, warm, sulphur, alum, iodine and other varieties of medicinal waters have made the region famous since Indian times.

During the Nineteenth Century this was the Summer playground of Virginia. Every spring had its regular visitors—well-to-do families with their children and colored servants, belles and beaux, business men from the cities, plantation owners—everybody who was anybody at all made the annual pilgrimage to "take the waters". For two or three months they filled every inn and hotel. They met old friends and made new ones—strode under the maples—coqueted, gossiped, talked politics—ate fine meals in spacious dining rooms—danced to the scrape of fiddles—and altogether had a thoroughly good time.

Those days are gone but some of the resorts still survive. Visit Warm Springs with its old, circular bath houses and its air of quiet dignity. Hot Springs and White Sulphur Springs, W. Va., with their unbroken tradition of elegance and luxury, are too well known to need further mention. But don't neglect the smaller places—some of them still active—some abandoned. Stop at Sweet Springs, now just over the West Virginia line. The stately old hotel, designed by Jefferson, is being restored little by little to its former splendor. You can drink coffee in the original basement kitchen, stroll beside the unroofed pool, climb the sweeping flights of steps up to its classic porticos which welcomed Nineteenth Century presidents and statesmen. And for old times' sake follow some roadside marker, over weed-grown lane or stubble field to where a huddle of half-decayed buildings still stands guard over a long-forgotten spring.

Tidewater and Tobacco

Back once more on the main roads you head east through Roanoke. Perhaps you detour north to see Natural Bridge—less noisy and crowded at this time of the year. Or perhaps you go straight on through Lynchburg and over the fertile Piedmont plains to Richmond, Petersburg and the whole Tidewater.

Where you go and what you see in Tidewater depends on your special interests and the time at your disposal. In Richmond lovers of architecture will explore the State Capitol, one of the most beautiful in the country. History enthusiasts will make a special trip to St. John's church, where Patrick Henry made his plea for liberty or death. For a more modern note visit the tobacco factories in the downtown section. If you are there during the last week in September, when the Virginia State Fair is held, you will get a close-up of people and products.

In Petersburg one of the most interesting places to see is Pride's Tavern, on North West Street near the railroad tracks. In the old days Petersburg was
(Continued on page 72)



The scenic grandeur of the Shenandoah and Southwestern mountain regions is unsurpassed!



*Heaven and Earth
really do meet in*

OLD VIRGINIA

Right: The Capitol, restored Colonial Williamsburg.



See this enchanting land at harvest time

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Write for FREE 80-page illustrated book
"Carry Me Back to Old Virginia"
or specific information on places or events

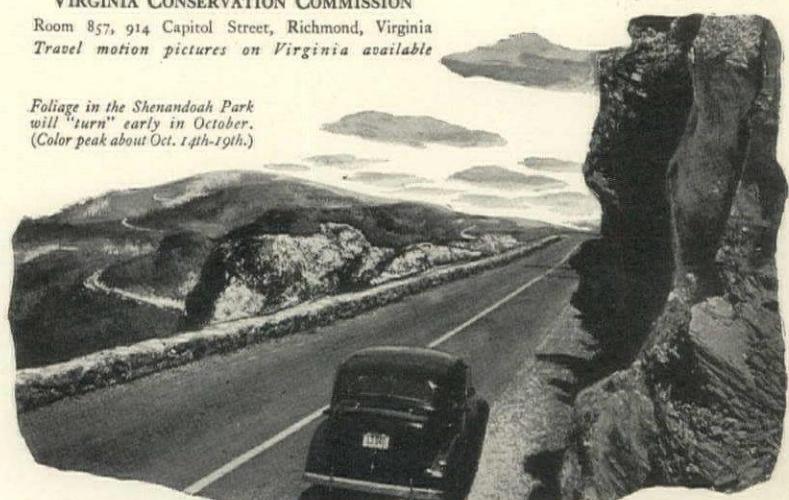
VIRGINIA CONSERVATION COMMISSION
Room 857, 914 Capitol Street, Richmond, Virginia
Travel motion pictures on Virginia available

Foliage in the Shenandoah Park
will "turn" early in October.
(Color peak about Oct. 14th-19th.)

Below: St. John's Church at Richmond where Patrick Henry cried "Liberty or Death."



Below: "Riding high" along Skyline Drive.



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KITCHEN MAID
STANDARD UNIT CABINETRY

POINTS ON PINEAPPLES

(Continued from page 41)

allowing one skewer for each person, arranging them so that the pineapple shows all along in a row. Place the skewers in a shallow baking pan, bacon side down, and place in hot 500° F. oven for about twelve to fifteen minutes or until a beautiful golden brown. Serve immediately on a hot platter garnished with parsley, without removing them from their skewers. If preferred, however, they may be removed and used as a garnish for grilled chops or steak, or they may be speared with tooth picks and served as hot canapés.

Tomatoes Baked with Pineapple. Wash and halve crosswise 6 tomatoes, cutting out stem end of each. Arrange on a large round pyrex pie plate, cut side up. Open 1 can of Hawaiian Pineapple Gems and drain. Place gems here and there between the tomatoes. Then dot the whole with plenty of butter. Sprinkle with salt and pepper and a little granulated sugar. Then trickle over all about half of the juice. Bake slowly in a 350° F. oven for about one hour and a quarter or until well browned, basting once or twice during the baking and adding more juice if necessary. Serve at once.

Pineapple Meringue Surprise. Put whites of 4 eggs into a bowl with 13 level tablespoons of granulated sugar. Beat with a rotary beater until very stiff. An electric beater is ideal for this but it can be accomplished by hand if you beat long enough. Sprinkle with vanilla and beat a little longer, then drop by tablespoons full onto white paper laid on a wet board that will go into your oven. This quantity should make eight large oval mounds. Place in 300° F. oven and bake for 50 minutes or until dried on surface but not browned.

When done, lift off immediately from the paper and scoop out the soft part, putting it into a little bowl. Place the meringues upside down to dry a bit while you add to the soft part 1 can of well-drained Hawaiian Pineapple Gems. Fill four of the shells with this mixture and cover with the other four. Place on dessert plate and just before serving garnish with plenty of whipped unsweetened cream. The cream may be placed in freezing compartment of refrigerator for about twenty minutes to make it very cold. The meringues may also be served with a thick liquid custard poured around them, if preferred.

Pineapple Rice Meringue Pudding. Wash $\frac{3}{4}$ cup of rice and add it to 1 quart of cold milk. Cook over boiling water in a large enamel double boiler, stirring frequently, for one hour and ten minutes. In the meantime open 2 number 1½ size cans of sliced unsweetened pineapple rings, and drain well. When the rice is cooked and thick, remove from fire and cool ten minutes, then flavor with vanilla. Now moisten 1 cup of granulated sugar with $\frac{1}{2}$ cup of cold water and boil until it reaches the soft ball stage. Beat the whites of 4 eggs well then pour in gradually, beating all the while, the syrup. Add 1 teaspoon of vanilla and continue beating until very stiff, then fold one-half of this meringue into the boiled rice.



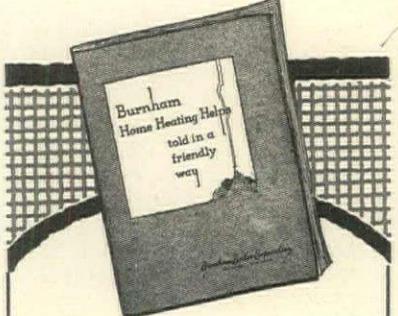
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Address

When mixed, spread the pudding into a 10½-inch (inside measurement) large pyrex pie plate. Place on this bed one pineapple ring in the center and six more around the center one. Now put the remainder of the meringue into a pastry bag having a large saw-toothed tube and proceed to trace around the pineapples with the meringue making a pretty pattern. Place in moderate 350° F. oven for about fifteen minutes or until the meringue is a delicate brown. Remove from oven, cool but do not chill. Serve lukewarm. A pitcher of cream and a little bottle of Kirsch should be served with this pudding.

Pineapple Ice Meringue. First make a syrup by boiling together for five minutes 1 cup of sugar and 2½ cups of water. While the syrup is cooling, slice a large ripe pineapple in two lengthwise, cutting through the leaves and all. Then with the aid of a sharp knife, a fork and a spoon, scoop or cut out the pulp of the fruit, leaving the two pineapple shells intact. Now chop or shred the pulp very fine, being careful not to include any of the core and not to lose any of the juice. When it is ready, add it to the syrup and also add the strained juice of 2 lemons. Freeze in the usual manner in a mechanical freezer and pack either in fresh ice and salt or in the large tray of your refrigerator freezing compartment, for several hours.

When ready to serve, preheat your oven, then put the whites of 4 eggs into a bowl with 8 tablespoons of sugar and beat with rotary or electric beater until very stiff, flavoring it with a little vanilla. Now place the two pineapple shells side by side on a large round pyrex pie plate and, working quickly, fill both halves with the pineapple ice then cover with the meringue, piled high but being sure to cover all the ice, and having turned the light of the oven down, place the whole under the hot grill and watch carefully while it browns lightly. Serve immediately.

Pineapple Gem Cream Cake. Cream $\frac{1}{2}$ cup of butter well, and add to it gradually 1 cup of granulated sugar. Beat the yolks of 3 eggs and add them to the butter and sugar mixture. When well mixed add 2 cups of cake flour sifted with 2 teaspoons of baking powder, alternately with $\frac{1}{2}$ cup of milk. Flavor with vanilla, then fold in the whites of 3 eggs beaten until stiff but not dry. Bake in two nine-inch buttered and floured layer cake tins in a moderate 375° F. oven for fifteen to twenty minutes. Turn out on cake rack to cool while you make the following filling:

Mix well together in a bowl 1 cup of granulated sugar, $\frac{1}{4}$ teaspoon of salt and 4 level tablespoons of cornstarch. Stir in gradually $\frac{1}{2}$ cup of cold milk, making a smooth paste free from lumps. Scald $1\frac{1}{2}$ cups of milk in top of double boiler, over low flame. When hot, add gradually the cold cornstarch mixture stirring constantly. Continue cooking over direct but low fire for five minutes longer, stirring continuously. By this time you should have a perfectly smooth thick mixture. Place over boiling water cover and cook 15 minutes longer, stirring occasionally.

When cooked beat 2 whole eggs and add them gradually to the custard, beating well. Remove from fire, add 2 level teaspoons of butter and stir until

(Continued on page 67)

POINTS ON PINEAPPLES

(Continued from page 66)

blended. Cool slightly and flavor to taste with about 1 scant teaspoon of almond extract. Spread a quarter of this filling over the first layer, then dot with 1 1/4-ounce can of well-drained Hawaiian Pineapple Gems. Fill in the empty spaces with more filling, then spread the rest of it over the second layer. Now put the whites of 2 eggs in a bowl with 4 level tablespoons of granulated sugar and beat with rotary or electric beater until very stiff. Flavor with vanilla, beat a little longer and spread over the second layer, avoiding going too near the edge. Make a pattern in the meringue using bowl of teaspoon, then place this layer in a moderately slow 350° F. oven until puffy and a golden brown. Remove from oven and place this layer carefully on top of the pineapple covered layer and serve.

Pineapple Caramel Pudding.

Make this pudding the night before the day you want to serve it. First caramelize a 3-pint round pyrex baking dish. To do this, put 1 cup of sugar in an aluminum pan, moisten with 1/2 cup of cold water and cook without stirring about ten minutes, or until a light golden brown. Pour immediately into the pyrex dish and tilt it around so that the sides and bottom of the dish are coated with the caramel.

Now open 2 14-ounce cans of Hawaiian Pineapple Gems, put them in a saucepan, juice and all, crush them with a wire masher, add 1 1/4 cups of granulated sugar and boil them five minutes, counting from the time they actually boil. Then add the fruit only from a third can of Gems, but do not crush them this time, and boil five minutes longer. Skim carefully. Cool five or ten minutes while you heat together 6 whole eggs with 1 level tablespoon of flour and the strained juice of 1 lemon. Flavor with 4 tablespoons of white rum, then add the slightly cooled fruit slowly, stirring continuously. Put into the caramelized bowl, place bowl in pan of warm water, and bake slowly in a 275° F. oven for 1 1/2 hours.

Remove from oven, cool and cover with waxed paper and place in refrigerator for at least twelve hours. When ready to serve, dip dish in warm water, run knife around the edge and turn out on deep round serving dish. Pour around it but not over it a thick cold liquid custard made with 1 pint of milk, 3 tablespoons of sugar, and the yolks of 3 or 4 eggs, cooked in a double boiler, flavored with vanilla and well chilled.

Fresh Pineapple. Wash 2 small ripe well-chilled pineapples and dry them well. Quarter them lengthwise, using a sharp knife, cutting through leaves and all. Next carefully cut off the core of each piece. Then slice through from one end to the other, not too near the rind, then slice through crosswise in half-inch strips, and once again lengthwise. Serve on individual plates, sprinkling generously before, however, with powdered sugar and freshly grated coconut.

Pineapple With Peeled Green Grapes and Kirsch. Peel a large ripe pineapple, core it, and slice it in fairly small pieces. Sprinkle with 1/2 cup of

Smartness at the right price



The PLYMOUTH

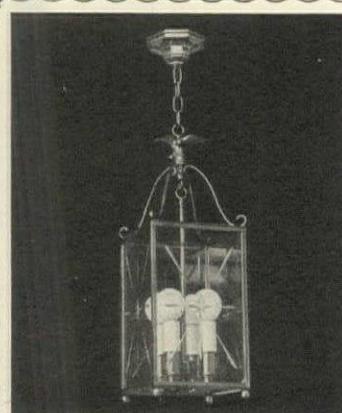
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powdered sugar and chill. In the meantime peel 1 pound of green grapes, slit them halfway through lengthwise and remove pits. Add them to the pineapple and continue chilling for several hours. An hour before serving, sprinkle with Kirsch, or if you prefer serve the Kirsch separately in a tiny bottle, to be sprinkled over the fruit by each person at table, to taste. Serve in a glass bowl packed in another bowl of crushed ice.

Pineapple Chutney. First blanch 1 pound of almonds, then split them twice lengthwise. Wash 1 pound of currants well and dry them. If you can't get currants use white seedless raisins instead. Cut into quarter-inch squares enough preserved or crystallized ginger to give you 4 heaping tablespoonsful. Chop very fine 1 1/2 cloves of garlic. Now place in a large preserving kettle 2 pounds of dark brown sugar. Add to it 1 qt. of cider vinegar and 1 cup of the pineapple juice drained from 3 14-ounce cans of Hawaiian Pineapple Gems. Also add 1 1/2 tablespoons of salt, the chopped garlic, 1/8 teaspoon of freshly ground black pepper, 1/2 teaspoon each of powdered cloves, cinnamon and allspice.

Heat until sugar is dissolved, then add all of the Pineapple Gems from the three cans, the currants or white raisins, the blanched nuts, the ginger and 1 pound of black seeded raisins. Bring to a boil, skim carefully, simmer gently for about one hour and ten minutes. If it should get too thick as it cooks down, add a little more vinegar. Place in sterilized, hot pint-sized jars and seal. Makes about five pints.

MEXICO OF THE MEXICANS

(Continued from page 58)

carvings and mosaics before showing us the magnificent Hall of the Columns which was ancient when Cortez first saw it in 1529. With a flickering candle we peer into the underground vaults and chambers associated with the old cult of the dead and we can understand why the Spaniards stabled their horses in these ruins but camped some little distance away themselves. Of the long-dead people who built these mighty temples we know little more than the early *conquistadores*, and we can but wonder how these crushing blocks were moved without modern machinery.

On the way back to the city we stop at Tlacolula to see the Giant Tree of Tule whose circumference is 160 feet. The outstretched arms of twenty-eight people can scarcely encircle it. It, too, was old when the first Spaniard came south from Mexico City 400 years ago.

The ruins of Monte Alban are really an ancient Zapotec burial ground and the jade and gold jewelry found in the tombs is of exquisite and unique workmanship. A complete collection is in the Museum at Oaxaca if your interest lies in these relics of a lost people.

If, instead, your taste is more for life, wander through the immense market and see the fine pottery and woven cottons for which this country is particularly noted. See the different Indians and note how each tribe effects a slightly different costume; how each woman indicates her tribal association by her headdress.

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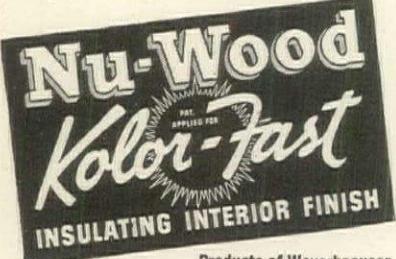
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SMALL POOLS

(Continued from page 45)

water side of the coping while still remaining below the higher key level of the monolithic wall.

The introduction of one or two steps below water at a pool's edge has been found desirable both as a shelf for the culture of aquatics and as a protection for small animals, who, falling into the pool, might otherwise drown because of their inability to lift themselves over the edge while still swimming. The underwater ledge affords opportunity to gain footing while water still buoys up weight.

The foundations

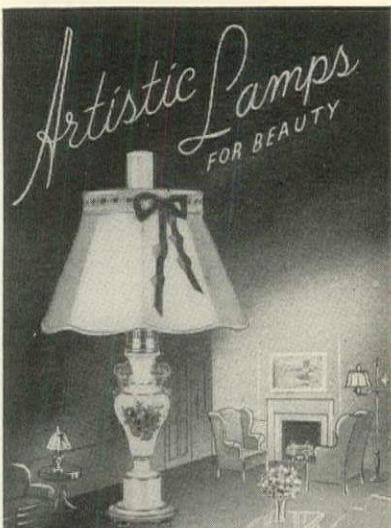
Egyptians built their pools of pure clay puddled in place, but today reinforced waterproof concrete is the material most used. Reinforcing bars are placed near the water face of the walls and floor for their maximum effect, the steel being bent so that in small pools the floor and walls form a monolithic unit. Footings should be based if practicable below frost line and underdrained with tile. In some European countries experimental low-cost pools have been built successfully of several layers of roofing felt waterproofed with hot tar and laid directly on the modeled, well-drained subgrade in much the same manner as a membrane roof. The flexible nature of such construction eliminates the cost of deep, strong foundations and the loss of water due to cracking which often occurs in large pools. Sheet lead has been successfully utilized in the same manner.

In construction of any pool, provision should be made for water supply, a surface drain at the established water level, a bottom drain which will empty the entire pool and a sewer line which will lead off both pool water and subdrainage. Supply line valves should be installed below frost line, and a stop and waste valve is generally used so as to allow all pipe beyond the valve to drain itself when the valve is closed. This, of course, necessitates a pool inlet above the level of the surface drain to prevent the inlet from draining the pool. Many pools with jets make use of a small recirculating system to preclude unnecessary waste of water.

Evaporation and percolation

Where water supply is limited, the factors of evaporation and percolation may determine the extent of water surface. A maximum figure for evaporation in Massachusetts and country with similar climatic conditions may be taken as 7.5 inches per month. At Lee Bridge, England, the maximum is around 3.4 inches for July, while in California 24 inches may be lost from a pool the same month. The percolation factor of cement pools may run as high as the factor of evaporation.

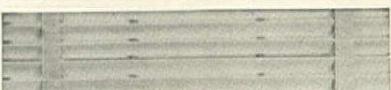
Many people wonder what color to make the inside of their pool. If one desires to ignore the bottom, to suggest depth and to aid reflection, black is best. Cement pools may easily be given a finish coat of black cement when they are under construction, thus providing a permanent smooth black surface. If this is not done, one may use any of the first quality standard cement paints. Do not use an ordinary house paint as it will crack and peel. Cement



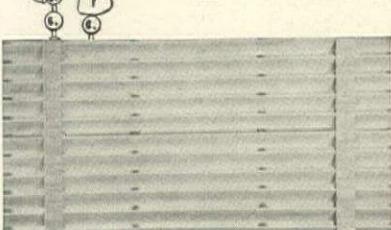
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paint is usually applied in the Spring after the pool has been scrubbed. Fish should not be placed in the pool for a few days after the paint hardens. If clear water is available, deep pools may be painted below water line with a bright aluminum paint which gives a more translucent intense blue to the water than the light blues and greens sometimes used. Small glazed tiles in mixed shades of blue and green give a beautiful color and sparkle to the pool bottom.

Many pools which are clear at most seasons of the year, may in the warm Summer months become infested with a slime of blue-green algae. Should the pool be intended primarily for fish culture, this growth is all to the good since it is valuable both as a food and for its oxygen-producing properties. If, however, it is deemed a nuisance, it may be readily controlled without ill effects on fish or frogs by the addition of copper sulfate evenly distributed throughout the pool at a rate of one ounce per 800 cubic feet of water.

In preparation for continued freezing weather, most pools are drained, filled with clean, dry straw to act as insulation and capped with some type of water-proof roof. Such a roof should be planned in portable sections so that it may be handled easily and stored conveniently when not in use. If no roof is provided, it is advisable to stretch canvas over the straw and coping. The bottom drain should in all cases be left open to insure against accumulation of water which may find its way into the pool and this may be doubly insured by placing a small heap of coarse salt where it will seep slowly into the drain. Larger pools from which water is not drained because of pressure against the walls may be partially protected against ice damage by floating logs or barrels moored across the length of the pool. The line of cleavage thus formed in the frozen surface will absorb the greater part of the ice expansion.

Aquatic plants

Plants in pools are usually grown in baskets, wooden boxes or terra cotta pots to attain the portability necessary when pools are drained each year. The container should be filled with good garden loam except at the top where the use of an inch of clean sand and gravel will prevent discoloration of the water and keep fish from nosing up the soil. Generally pools designed for aquatic plants are not over three feet deep or are provided with shelves upon which the plants may be grown. No aquatic plant commonly grown in pools needs more than two feet of water over its crown although many will grow at a depth of five to six feet. Most are grown at 6"-2' below the surface.

Since space is limited, care should be taken to grow only those plants which are in scale with the pool and to guard against over-crowding and cluttering the water surface. Of the waterlilies, choose those with small, delicate leaves that lie flat on the water surface. *Nymphaea peltatum* is suitable to very small pools, while *Nymphaea mexicana* or *Nymphaea tetragona* are both recommended for their moderate size. Waterlilies have very definite conditions for full bloom so that only those species whose flowers open when the pool is most often seen should be selected. A variety whose blossoms usually open

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SMALL POOLS

(Continued from page 68)

only in the morning would hardly be suitable for a terrace used at tea time. Tender water plants are wintered in greenhouses.

Horizontal plants

Ten water plants which can be recommended for horizontal growth on the water surface are: *Aponogeton distachys*, cape-pondweed; *Brasenia schreberi*, watershield; *Menyanthes trifoliata*, common bogbean; *Nymphaea marliacea chromatella*, yellow marliac waterlily; *Nymphaea marliacea rosea*, rose marliac waterlily; *Nymphaea mexicana*, yellow Mexican waterlily; *Nymphaea tetragona*, pygmy waterlily; *Nymphaea tetragona helvola*, yellow pygmy waterlily; *Nymphoides indica*, water-snowflake; *Nymphoides peltatum*, floatingheart.

Ten water plants whose erect habit is decorative in small pools are: *Alisma plantago-aquatica*, waterplantain; *Bu-tomus umbellatus*, flowering-rush; *Cyperus alternifolius*, umbrella-sedge; *Myriophyllum proserpinacoides*, Brazilian parrotfeather; *Nelumbo lutea*, American lotus; *Orontium aquaticum*, goldenclub; *Peltandra virginica*, Virginia arrow-arum; *Pontederia cordata*, pickerelweed; *Sagittaria latifolia*, common arrowhead; *Scirpus cernuus*, weeping bulrush.

Reflected Planting

Discrimination is important in planting around pools. While it is often desirable to soften a stiff coping line with a few plants of ivy, it should never be allowed to grow out of control and choke the stone. Plants found close to water and whose forms are associated with water in nature are most appropriate near pools. Often a single shrub or tree, its flowering branches mirrored in the water, may become an integral part of the pool design. Where potted flowers are used on flat copings, reflection doubles their beauty. Pots and jars add color to the scheme, and new plants can readily be substituted as old ones pass their prime. The people of warm countries have always excelled in this concentrated form of gardening, and no visitor to Spain or Italy can forget the sight of pools bordered with brilliant pots of flowers.

The garden's chief ornament

In conclusion it may be emphasized that, while some types of pools are expensive, others can be built easily and at low cost. Waterlilies grown in a sunken half barrel may produce prize-winning blooms. A simple, home-made concrete pool, its warm-colored curb quite bare of coping stone, can give intimate charm to many a garden corner. The modern may well be pleased with such frank functionalism. Certainly with water supply, plumbing and construction methods developed as we find them today, more gardeners should find it in their hearts to heed the words of Pierre Husson who, writing *La Théorie et la Pratique du Jardinage* in 1711, said, "Fountains and waters are the soul of gardens; they make their chief ornament and enliven and revive them. How often it is that a garden, beautiful though it be, will seem sad and dreary and lacking in one of its most gracious features, if it has no water."

GREEK REVIVAL IN WISCONSIN

(Continued from page 59)

Greek character. They are hand-made.

When the house was put up, the lumber industry in Wisconsin was beginning to show marked signs of an activity which between 1870 and 1890 furnished jobs for 40,000 men in more than 800 sawmills which produced a yearly lumber value of \$58,000,000. But millwork of the type and character desired by Benjamin Church was not to be obtained in Wisconsin.

With the exterior of the Church house possessing a quaint charm, the job as a whole has been referred to by Alexander C. Guth, head of the Historic American Buildings Survey in Wisconsin, as the embodiment of real, pure, true architecture which was molded by one who was thoroughly acquainted with its possibilities.

"The person who wants to delve into the intricacies of the Greek Revival style will find much of interest," said Mr. Guth. "It is quickly distinguished by the large columns which line the front. With the Church structure an exception, these columns generally extend up two stories and are capped off with a triangular arrangement surrounded on all sides by a cornice and termed a pediment.

"Much criticism is heard concerning the heterogeneous array of houses one sees on the streets of the average city. There are Colonial houses, English, Mary Anne and Queen Anne, etc. Variety, it is said, is the spice of life. Our streets present that variety. Perhaps it is well they do, for it is a typical American expression of the wants and desires of the people, of their culture and lack of culture.

"In looking at the Church house, which expresses a nature that is dignified, a native of the East could almost imagine himself back in the old towns along the Atlantic seaboard or on the old Post Road between Albany and Buffalo. Work like this is always an inspiration."

Frederic Heath, representing the Milwaukee County Historical Society, saved the house from destruction by the city last year. He arranged for its removal from the original location to Estabrook Park.

Under the chairmanship of Alexander C. Guth, who for 14 years was secretary of the Wisconsin chapter of the American Institute of Architects, restoration was recently assured with the aid of W.P.A.

In time the Church house, with its solid, fine workmanship, clean-cut simplicity and good taste, will be in an old-fashioned setting with gardens and trees. Standing in front of it now are two elms. Last fall the story of the house was celebrated in a pageant.

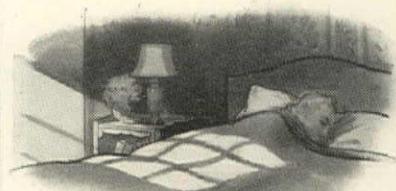
"Early settlers of the Middle West, as they prospered, built houses of the character remembered as popular when journeying west from northern New York or western New England states," Architect Hay has pointed out. "Therefore we have many houses of Greek character scattered from Ohio to Wisconsin reminiscent of an earlier period." —WALTER J. HARRIS

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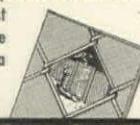
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BERRIES

(Continued from page 29)

cause it can grow very close to salt water though apparently unaffected by salt spray, is one of them. Blooming continually from June throughout the Summer, the fruits begin to color prominently by mid-Summer and remain on the plants all Fall. The scarlet elderberry is another, with flat clusters of prominent round red fruits in early Summer. Although a native along the eastern seaboard, it is used considerably in ornamental plantings, chiefly for these bright red fruits. The sumacs, particularly the smooth and the staghorn sumacs, have prominent pyramidal red fruit clusters. However, these are rather rank in growth and hard to use in places where plants of fine texture are needed. The sexes are separate and so it is the pistillate flowering plants which later produce the large clusters of fruit.

The February daphne, *Daphne mezereum*, grows only about 4 feet tall, but its lilac-colored blossoms in early Spring, followed by its deep red fleshy fruits in early Summer, make it ideally suited as a specimen in rock gardens or foundation planting. Unfortunately, the United States Government has found it necessary to place many restrictions against the growing, selling, and transporting of members of the genus *Ribes*, due, of course, to their part as essential hosts in the life cycle of the white pine blister rust. In areas where these restrictions do not apply, the mountain currant, *Ribes alpinum*, makes an excellent shrub, with dense-growing branches. The fruits are vivid scarlet, but in this case also the sexes are separate and it is the pistillate form which bears the fruit.

Various honeysuckles

No garden is complete without some honeysuckles, for their vigorous growth, bright flowers, and early Summer fruits make them plants worthy of important places and a source of enjoyment several seasons of the year. Morrow and tatarian honeysuckles are the most common, with bright fleshy red berries born in pairs in early Summer. These fruits are very attractive to the birds, and when not confiscated by them may remain colorful several weeks.

Perhaps the heaviest fruiting form is hybrid belle honeysuckle *Lonicera bella*, the branches of which are often weighted far down toward the ground with fruits every year. The blueleaf honeysuckle, *L. korolkowi*, is another with bright red fruits.

In the mid-west the buffalo-berry, *Shepherdia argentea*, is a native and much-used shrub for its clusters of small bright red berries (about the size of those of the bush honeysuckles) all along its stems. The fruits have been used for making jellies, and the plant itself is often used in hedges. The gray-green foliage is a valuable feature, but it must be said that unless clipped this plant has a rather loose and unsightly habit of growth. In the same connection might be mentioned a closely related ally from China and Japan, the cherry eleagnus, *Eleagnus longipes* in the trade. The dark-green leaves are silvery white underneath, and the fruit is about the size of an elongated cherry. Like the buffalo-berry, its flowers are not particularly

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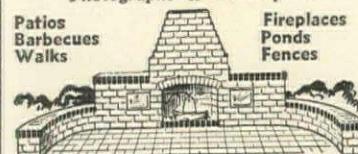
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ornamental, but its scarlet fleshy fruits are most prominent and colorful in the early Summer.

Red fruiting dogwoods

Two dogwoods are worthy of mention. The Kousa dogwood of Japan has large red raspberry-like fruits in Summer that prove most attractive to birds. Since this grows into a small tree with horizontal branches, and the red fruits are borne on the upper side (having as a background the dark green leaves), they are very interesting when they can be observed by looking down at the plant from a higher level.

The other dogwood which should be mentioned is the cornelian-cherry, fortunately becoming more and more common in gardens. It grows in any kind of soil and is one of the earliest shrubs to bloom in the northeastern United States. Its small yellow flowers completely cover the bush, but because they do appear so early (early April in Boston), sometimes they are not sufficiently pollinated either by wind or by insects, which fail to travel when the weather is too cold. As a result, in some years few fruits form. The fruits are large and fleshy, the size of an elongated cherry, and can be used for making jelly. They may be hidden somewhat by the foliage, but even with this drawback they are most evident on close examination. In any event, it is not necessary to plant all shrubs for their effect from a distance. Here is one case at least where close examination proves very interesting indeed.

One plant that does not have to be closely examined is the Arnold hawthorn, a small tree with conspicuous, bright red fruits, about three-quarters of an inch in diameter, which appear in late Summer. Another tree which bears mention is a variety of the tree of heaven with the imposing name *Ailanthus altissima erythrocarpa*. Although a weed among trees, there is perhaps nothing more striking in the late Summer than the fruiting pistillate form of this tree in full fruit. The fruits are small, dry samaras, winged at both ends and borne in very large clusters. In late Summer these turn a marked red color. If this fast-growing tree is to be used, the fruiting form should be selected, not only because of the colored fruits but also because the flowers of the staminate form have an objectionable odor.

The last of the red fruiting Summer shrubs might be the Nanking cherry, *Prunus tomentosa*, the profuse white flowers of which actually cover the branches in the Spring, and the large cherry-like fruits of which are very prominent in July. The conspicuous shiny fruits enable this plant to be appreciated for some distance. Its rare white fruiting form is just as good an ornamental.

Fruits of other colors

A few shrubs with blue fruits might be mentioned. The first to be thought of are, of course, the blueberries, which require an acid soil. Three dogwoods should also be classified in this group—the alternate-leaved, the silky, and the pagoda dogwood. The first and last mentioned are small trees; the silky dogwood is an upright shrub with reddish branches all Winter long. All three have flat, creamy white flower clusters similar to those of Queen

(Continued on page 71)

BERRIES

(Continued from page 70)

Anne's lace or wild carrot, and correspondingly flat fruit clusters. The Oregon hollygrape should not be omitted, since its pyramidal clusters of fleshy blue fruits are most conspicuous in Summer, and its shiny dark evergreen leaves are beautiful Winter and Summer alike.

Four dogwoods

Four white-fruited shrubs are all in common use. The Tatarian dogwood, gray dogwood, and red osier are shrubby members of the dogwood clan with clusters of small white fleshy fruits. Those of the gray dogwood are particularly important since they are borne on red fruit stalks, and after the fruit has fallen or been eaten by the birds, the fruit stalks remain for some time to lend considerable color to the green foliage. The snowberry completes this group of white fruiting Summer shrubs. Its marble-shaped fleshy fruits color during late Summer and remain on the plants long after the leaves have fallen.

Black fruits are not nearly as conspicuous as the others already mentioned, yet they occasionally offer variety in a long bank of green foliage. The black chokeberry, *Aronia melanocarpa*, the common buckthorn, the jet-bead, and the common elderberry are all familiar to gardeners. The Turkestan barberry, *Berberis heteropoda*, is perhaps not so common. It is unique among the barberries because of its bluish-green foliage, its large, fragrant flowers, and its pendulous clusters of black fruits.

The beautybush, *Kolkwitzia amabilis*, might also be considered a worthy addition to Summer fruiting shrubs, for its fluffy dry seeds are borne in large numbers and remain for several weeks, giving a marked brown appearance to the shrubs. The greenish fluffy seeds of the common smoke bush (*Rhus cotinus* in the nurseries) have long been an asset in the garden, and more gardeners should become acquainted with the purple-fruited variety *purpureus* which need not be substituted for the common form but might well be used in combination with it. Both are good and most colorful in late Summer. The large greenish bladder-like pods of the goldenrain-tree, *Koelreuteria paniculata*, are also conspicuous, being similar in size and shape to those of the bladderbush.

Shrubs deserving particular mention

Yellow is perhaps the most conspicuous of all colors in the landscape, and there are a very few shrubs which do have yellow fruits in the Summer. The best of these would be two honeysuckles, *Lonicera morrowi xanthocarpa* and *L. tatarica lutea*. Both make excellent ornamental plants and are identical with their respective species, except that the fruits are colored yellow. They are well used alone, but even better in combination with the red-fruited honeysuckles, for the contrast in colors of fruits is most desirable. Two other shrubs would be the yellow fruited form of the cornelian cherry, which is rather difficult to obtain in nurseries as yet, and the white-flowering form of the February daphne, call-

Daphne mezereum alba, which is available from a few nurseries.

Vari-colored types

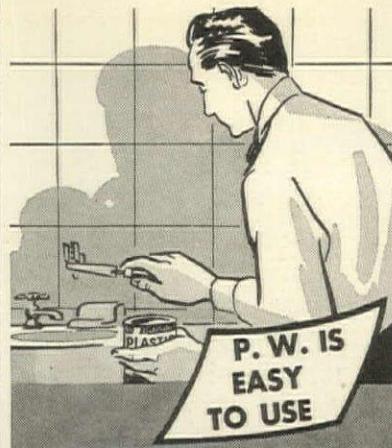
The best of all shrubs for Summer fruit are those which have a large number of fruits passing through several color changes during the Summer until the time they finally ripen. An example would be the vigorous-growing, glossy-leaved buckthorn, *Rhamnus frangula*, the fruits of which are round and about the size of a small pea. Though the fruits of this plant eventually turn black, they change from green to yellowish green, to red, and finally to black. Since the flowers appear continuously all Summer long, there are fruits of all these colors at any one time.

One of the earliest fruiting crab-apples can be considered a shrub, at least in its earlier years. *Malus brevipes* as it grows in the Arnold Arboretum makes an excellent mass of foliage and brightly colored red and yellow fruits in late Summer. Growing about 15 feet tall, it faces the ground well on all sides and so makes a serviceable specimen alone or at the front of a border.

Finally, three of the viburnums must be included. The native hobblebush, of course, does well only in shaded cool places in the East, but where given the right growing conditions its fruits turn a brilliant red before they turn black. Better, from an ornamental viewpoint, is the doublefile viburnum, *Viburnum tomentosum*, so closely related to the Japanese snowball. Like the snowball, it has horizontal branches, but, unlike the snowball, its flowers are flat clusters, not as conspicuous, for in the center of each flower cluster are numerous fertile flowers. In early Summer, the flowers are followed by bright red fruits. These small fleshy fruits eventually turn black and are then quickly eaten by the birds, but they are borne on red fruit stalks which remain colorful long after the fruits have gone. Though the Japanese snowball has colorful interest during only one season (when in flower), this close relative has value during two seasons because of both its flowers and also its fruits.

An unusual viburnum

Finally, the Siebold viburnum, *V. sieboldii*, is, without question, the best of the Summer fruiting viburnums, and might be termed the best of all Summer fruiting shrubs from an ornamental viewpoint. In the first place, it is tall—about 9 feet high. Its leaves are long and narrow and it has the unique habit of producing branches indiscriminately in groups, so that the total effect of the foliage is not one of a well-rounded mass, but rather that of artistically arranged groups of branches connected somewhere in the center to a main trunk. Hence, the shrub is unique in form and is easily one of the most outstanding shrubs for this reason. The combination of lights and shades on the foliage formed by this branching habit is most desirable. The fruits are on red fruit stalks and turn from red to black, the fruit stalks remaining on the plant a greater part of the Summer. Fortunately, this shrub is available from some nurseries. Its dark-green foliage, flat white flowers and colorful fruits make it one of the most desirable of ornamental shrubs for specimen planting.



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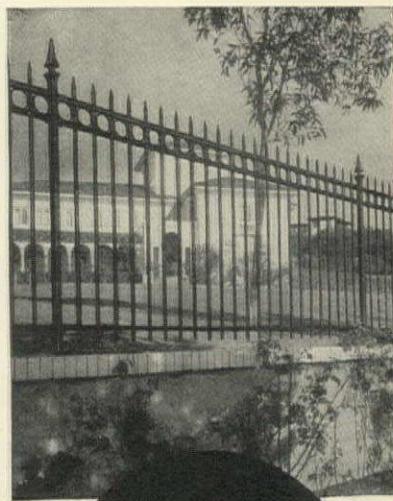
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SKYLINE TO TIDEWATER

(Continued from page 65)

noted for good eating and good racing. Pride's Race Track was one of the best and the tavern stood near by to cater to the wants of the fashionable clientele. It is now being restored as a Turf Museum.

For glimpses of the old plantations which were the very roots of Virginia take Route 5 along the James River. Through Autumn-tinted woods the road winds along past the historic estates of Shirley, Berkeley and Westover. You have to turn off on dirt roads to reach the plantation houses, for they were built in the days when the river was the chief means of communication.

No visit to Virginia would be complete without a stopover at Williamsburg and Jamestown. Reconstructed Williamsburg is one of the sights of America. However, since HOUSE & GARDEN devoted the whole issue of November, 1937, to it, this article merely refers the reader to that issue.

Jamestown Island, now part of the Colonial Historical Park, is open to visitors from nine to five on weekdays and from one to five on Sundays. Little remains of the original settlement. Ruins of the church tower and graveyard, a few foundations of houses and the gnarled and twisted trunks of mulberry trees introduced by the colonists—these only are left. But nothing can mar the thrill of standing on the spot where Anglo-America began.

Virginia Beach

Another detour for rest and good fun is to Virginia Beach. It is a real vacation spot. Accommodations vary from the most elaborate to the simplest. The swimming is good through September. The beach with its backdrop of dunes is one of the finest on the east coast. You can play golf or ride along sandy trails among the pine trees or explore the back country for Seventeenth and Eighteenth Century houses. You can be as active or as lazy as you like and enjoy every minute of it.

Three Ways Home

For New Yorkers the simplest way home is by boat from Norfolk. Those who live further south, or who still want to drive, have a choice of two routes. One, the shortest, is by ferry to Cape Charles and north through the

peninsula to Wilmington. The country is mostly flat and given over to truck farming. Fishermen will want to turn off to the fishing villages along the coast. One of the most interesting is Chincoteague, where the wild ponies are.

The third way back is by way of Yorktown (historic Nelson House open to visitors until November 1st), Gloucester, Tappahannock (old court house and debtors' prison), past Gay Mont (don't miss it and its gardens—open till November 15th) to Fredericksburg. Visit Monroe's law office, Hugh Mercer's apothecary shop, the Rising Sun tavern. Some time during October Fredericksburg holds its dog mart, which goes back to the days when colonists sold hunting dogs to the Indians. It's a festival occasion and not to be missed if you are anywhere near.

All through Virginia you will find hunts and horse shows but the northern part fairly echoes to the jingle of bits and the creak of leather. One of the best known of the horse shows is the one at Warrenton, held during the first weekend in September.

Fall trails in Virginia certainly have much to offer.

Routes

From New York—U. S. 22 to Harrisburg, Pa.; U. S. 11 to Winchester, Va.; State 3 to Front Royal; Skyline Drive to Rockfish Gap.

State 250 to Staunton; State 254 to State 42; State 42 to State 501; State 501 to U. S. 220; U. S. 220 to Hot Springs, White Sulphur and Crows; State 311 through Sweet Springs to Salem; U. S. 11 to Roanoke.

U. S. 11 to Natural Bridge; State 501 to Lynchburg; or U. S. 460 Roanoke to Lynchburg; U. S. 460 to Petersburg; U. S. 1 to Richmond; U. S. 60 to Williamsburg; State 31 to Jamestown.

U. S. 60 from Williamsburg to Virginia Bridge.

Return: 1. U. S. 13 from Cape Charles to Philadelphia and U. S. 1 to New York.

2. U. S. 17 from Norfolk through Fredericksburg to U. S. 15 and U. S. 29; U. S. 15 and U. S. 29 to Warren; U. S. 29 to Washington, D. C.; U. S. 1 to New York.

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QUESTIONS AND ANSWERS

Have you a question about architecture, decoration, gardening? We'll try to find the answer

Pronunciation of Botanical Names

QUESTION: Can you recommend to me any book which gives the correct pronunciation for the botanical names of garden flowers?

ANSWER: Phonetical spelling of botanical names is given in almost all of the regular garden encyclopedias such as *The Garden Dictionary* (Houghton Mifflin) and *Garden Encyclopedia* (Wm. H. Wise). In addition, the Florists' Review Publishing Company has published a *Plant Pronouncing Dictionary* and the Garden Club of America has also published a very good book called *Pronunciation of Plant Names*.

Filling Hairline Cracks

QUESTION: Is it necessary to fill tiny cracks in a plaster wall before painting or will paint fill them sufficiently?

ANSWER: When paint is applied to hairline cracks, the broken plaster absorbs oil from the paint leaving the color of the paint changed along the line of the cracks. First wash, rinse and thoroughly dry the wall, then coat with one of the pigmented sealers now available. Or use a flat paint to which 1 quart of high-quality elastic floor varnish has been added in the proportion of 1 gallon of unthinned paint to 1 quart of unthinned varnish, thoroughly blended. Brush the sealing preparation into the cracks as well as over them. When this has dried, apply a coat of flat paint and a satisfactory finish will result. This treatment does not apply to the filling of large cracks.

Chimney Repair in Colonial House

QUESTION: I have an old brick house built about 1845. Walls are about 18" thick, chimneys at either end of house project into rooms about 15". Center partitions in chimneys have fallen. Can chimneys be torn out and rebuilt? What would you do about a crack in one hall wall which zig-zags from floor up to ceiling on first floor?

ANSWER: It is possible to repair chimneys where the center partitions have fallen. The fact that they project

into the rooms shows that the old builders did not want to interfere with the strength of the walls and incidentally wanted to make use of all the heat that they would give off. As the wall is solid masonry you need not worry about the crack. It is probably just a settlement crack and needs only to be plastered up.

Cleaning Sand-plaster Walls

QUESTION: My English house has living room walls of sand plaster. They are badly soiled. Can you offer any suggestions for cleaning or improving their appearance?

ANSWER: Sand-plaster walls are difficult to clean in a satisfactory way. The surface "sands off" continuously and unevenly depending on the hardness of the surface. Try scrubbing with a heavy bristle brush. This will take off the old surface entirely and leave a new clean finish. Use no water. Spread papers on the floor to catch the sand coming off. If the mixture of sand-plaster on your walls is even in proportion of plaster and sand, you may be able to use this method successfully. Otherwise it would be advisable to paint the walls completely with a good flat-finish paint.

Leveling Sag in Old House

QUESTION: I am thinking of buying and remodeling a house one hundred and fifty years old. The house is about 36' x 20', has four rooms and a hall running from front to back on both floors. The foundation has caved in, allowing the house to sag. The back has remained almost straight but the front has dropped several feet and the center is about 1½ feet lower than the ends. The oak frame of the house is all doweled. Beams are 4" x 4" and seem to run width of the house. Roof is in good condition. Can the sag be taken out by jacking?

ANSWER: If the work is done very carefully we believe that the 4" x 4" beams can be jacked back into a level position. You will have to see that a screw-jack is used so that the strain

(Continued on page 74)



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QUESTIONS AND ANSWERS

(Continued from page 73)

will not be too sudden. Not more than a couple of inches a day should be attempted as the timbers will probably be dry and may have settled well in their bowed shape. The second floor and roof frame should move up into position as the first floor is jacked if the framework is as fine a piece of construction as you describe.

Blister-proof Fireplace Facing

QUESTION: Will you please advise me about the best thing to do for a fireplace which has been built around a standard fireplace form and whose painted pine face has blistered. Should I replace the wood with some material impervious to heat?

ANSWER: We believe the fault lies in the fact that the wood facing was put over your fireplace unit without proper insulation behind it. A new wood facing can be put on but it should be covered on the back with a sheet of asbestos board about $\frac{1}{4}$ " thick and it should be kept at least one inch away from the fireplace form. This will provide an air space and the asbestos will prevent further blistering.

Whitewash for Exterior Walls

QUESTION: Please give me a good formula which can be used for whitewashing exterior walls.

ANSWER: The following formula is recommended by the National Lime Association:

Soak 5 pounds of casein in about 2 gallons of water (preferably hot) until thoroughly softened—about 2 hours. Dissolve 3 pounds of trisodium phosphate in about 1 gallon of water and add this solution to the casein. Allow this mixture to dissolve. Prepare a thick cream by mixing 50 pounds (1 sack) of hydrated lime in about 7 gallons of water, stirring vigorously. Dissolve 3 pints of formaldehyde in about 3 gallons of water. When the lime paste and the casein solution are both thoroughly cool, slowly add the casein solution to the lime, stirring constantly, and vigorously. Care must be taken not to add the formaldehyde too rapidly, as this may cause the casein to jell, thus spoiling the batch. The cold lime paste produced by carefully slaking and screening 38 pounds ($\frac{1}{2}$ bushel) of quick lime may be substi-

tuted for the hydrated lime if desired. It is advisable not to make up more than can be used in one day.

Coromandel Lacquer Screens

QUESTION: In various articles I have read from time to time reference is made to Coromandel lacquer screens. Just what is a Coromandel screen and what is its origin?

ANSWER: Coromandel lacquer screens originated in China at the end of the 17th Century. They were carved and lacquered, richly painted and gilded and their decoration stands out in strong contrast to their lustrous black backgrounds. The subjects for decoration were usually chosen from legendary lore. The word Coromandel is derived from the southeastern coast of India, which was one of the posts for assembling merchandise collected from the Chinese by the Dutch and Portuguese traders preparatory to sending it to Europe. In Holland and Portugal much of this merchandise was referred to as "things from Coromandel." Thus these screens were alluded to by 17th Century art-lovers and those of the centuries following as "les laques du Coromandel."

Plague of Small Black Spiders

QUESTION: We have been bothered with black spiders throughout the house. A few appear each day and we wonder if they come through the air vents of our air-conditioning system. The house is newly built and surrounded by high bushes and grass. Air is inclined to be damp in this region. What is your opinion and how shall we get rid of them?

ANSWER: It is possible that these spiders were brought in with the lumber during the construction of the house or they may be coming through some cracks in the cellar windows or other small openings. They could not get in through the mechanism of the air-conditioning plant even though they got in the vents. Spiders do not breed rapidly and hate to be disturbed. The cellar and other rooms should be swept down thoroughly, ceilings, walls and floor—particularly the upper corners. Then apply one of the good commercial sprays made specially for this purpose.

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BOOK REVIEWS

Two gardening books: California plants, and essays on celebrated gardens

GARDENING FOR FUN IN CALIFORNIA, by Jean-Marie Consigny with Charles Palmer. Illustrated. 249 pages. George Palmer Putnam, Inc., Hollywood, Calif. \$2.50

"The How, When, Where and What of Gardening for Fun in California" is the full and comprehensive title of this thoroughly modern and unusually attractive regional book on gardening.

Dwellers in those sections of the United States which endure long hard Winters will feel that Miss Consigny has not only written a practical garden handbook but has done a pretty good job for the local Chamber of Commerce as well. Like the mourner at the funeral who rose after the eulogy and said "If no one else is moved to speak I would like to say a few words about Los Angeles," the author of *Gardening for Fun in California* seizes every opportunity to tell the reader what a grand place is this land of sunshine—especially for flower lovers.

Most phases of gardening are discussed somewhere in the four parts of the book which are headed, respectively, "The Gleam in the Gardener's Eye," "Care and Feeding," "Problem Children" and "The Gardener's Budget."

Part I lays emphasis on year-round color and suggests garden plans which turn the New Englander or dweller in New York State green with envy. Part II is the dry and practical section; but Miss Consigny manages to keep up a lively tempo even here, for she has a crisp, pleasant style, shot with humor. The section on *Problem Children* includes lawns, roses, beach and hillside gardens, patios and suggestions for renewing a shabby garden. The last part contains the inevitable calendar and a glossary of botanical names. A color calendar for California is an interesting innovation, since it comprises suggested plant material blooming each month of the year.

The end papers in the front of the book offer a bulb chart with color, position, yearly care, height, planting directions and period of bloom. The end papers at the back show a similar chart for annuals. To the best of my knowledge this device has not been used before. On opening the book it gives the would-be purchaser a feeling that here is real meat, easily come by.

BOUQUETS AND BITTERS. A Gardener's

Medley by Julian R. Meade. Illustrated. 271 pages. Longmans Green & Co., N. Y. C. \$2.75

Julian Meade's writings are always amusing, perceptive and shot with that irony which is indicated by the last word of the title of his new book. In *Bouquets and Bitters* he takes his notebook in hand and goes a traveling throughout the land in search of copy. The result is a lively, varied and informative collection of essays and character studies, all with a horticultural flavor. From Maine to New Orleans and from Hollywood to Washington, D. C. Mr. Meade takes us, telling of gardens and their owners gay and glum.

It would seem that he is something of a lion hunter in that he reports rather fully on the gardening proclivities of the great and near great. Jeanette MacDonald, Joan Bennett, Errol Flynn, Bette Davis, Myrna Loy, Harold Lloyd and Norma Shearer have confessed to him their horticultural leanings and let him enter their garden sanctums. He has learned and tells the reader of the very real and deep love of growing things possessed by Edna St. Vincent Millay. (No one can read a single slim volume of her poems without realizing the integrity and keenness of her realization of nature.) Dorothy Dix, Edna Ferber, Julia Peterkin and many other literary lights appear in his book.

Perhaps, however, the engaging blend of naïveté and sophistication which characterize the somewhat youthful author is the very combination which makes his work so popular. When he says, of the tung-oil trees, "David Fairchild tells about them in his interesting book, *The World Was My Garden*," one does not bristle with indignation that he damns a great book with faint praise. The reaction is rather one of gentle and smiling forgiveness that this young writer passed through Florida on his "horticultural" pilgrimage without visiting Mr. Fairchild.

But though this reviewer may think it is only fair play to make a little fun at the expense of one whose stock in trade is just that, it must be said in all fairness that *Bouquets and Bitters* is lively and amusing reading with few dull pages, if any. John O'Hara Cosgrave's illustrations are interesting and unusual with just enough color to save them from monotony.

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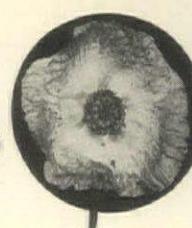
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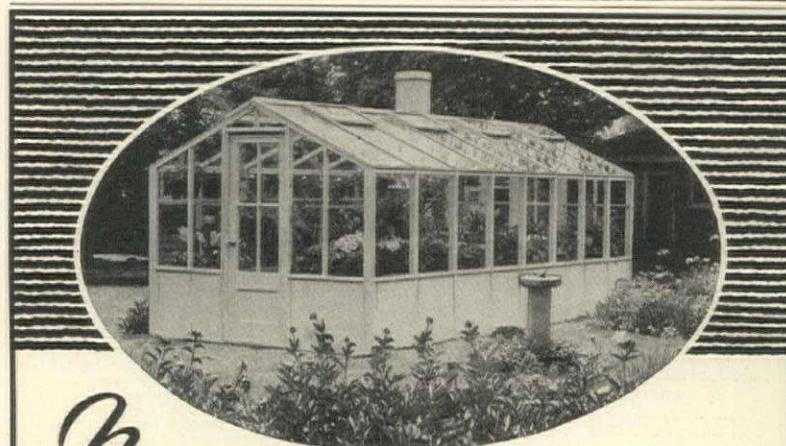
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DAFFODILS

(Continued from page 22)

give a \$10.00 group of all Yellow Trumpets which gives continuous bloom for some time. Another \$10.00 group contains all white flowers. A \$25.00 list is represented by one or more varieties of each of the eleven classes or divisions of narcissus.

For some one lucky enough to possess a very generous budget I have made a gorgeous collection of the very finest varieties for exhibition and beautiful garden decoration. Every class is represented except that of division eleven, which is suitable only for a rock garden. A. M. is Award of Merit; F.C.C. is First Class Certificate, the highest honor to be won from the Royal Horticultural Society of London.

Figures before each name denote divisions in R.H.S. classification as follows: 1a, Yellow Trumpets; 1b, White Trumpets; 1c, Bicolor Trumpets; 2a, Yellow Perianth Incomparabilis; 2b, White Perianth Incomparabilis; 3a, Yellow Perianth Barrii; 3b, White Perianth Barrii; 4a, Large-crowned Leedsii; 4b, Small-crowned Leedii; 5, Triandrus Hybrids; 6, Cyclamineus Hybrids; 7, Jonquil Hybrids; 8, Tazetta Hybrids; 9, Poeticus; 10, Double; 11, Various.

1a—Alfred Hartley, A.M.	\$1.00
1930	
or—Edgar Thurston, A.M.	
1931	1.00
1b—Kantara	1.00
2a—Carlton—A.M. 1936	.75
2a—Cornish Fire	2.25

2a—Alroi	\$1.00
2a—Killegrew, F.C.C. 1930,	
A.M. 1936	1.00

2b—Nissa, A.M. 1928	.50
4a—Gracious	.75

4a—Hymettus—A.M., Harlem	
1931	.50

4a—Mitylene—A.M. 1926,	
1931, F.C.C.	.50

4a—Niveth	.75
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2a—Alroi	\$1.00
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2a—Killegrew, F.C.C. 1930,	
A.M. 1936	1.00

2b—Nissa, A.M. 1928	.50
4a—Gracious	.75

4a—Hymettus—A.M., Harlem	
1931	.50

4a—Mitylene—A.M. 1926,	
1931, F.C.C.	.50

4a—Niveth	.75
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2a—Alroi	\$1.00
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2a—Killegrew, F.C.C. 1930,	
A.M. 1936	1.00

2b—Nissa	.50
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4a—Gracious	.75
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4a—Niveth	.75
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4a—Mrs. R. O. Backhouse	1.50
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2a—Royalist	\$1.50
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2a—Havelock, A.M.; F.C.C.	1.50
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2a—Carlton	.75
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2b—Warlock	1.25
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2b—Warlock	\$5.00
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2a—Royalist	\$1.50
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2a—Havelock, A.M.; F.C.C.	1.50
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2a—Carlton	.75
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2b—Warlock	1.25
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2b—Warlock	\$5.00
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2a—Royalist	\$1.50
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2a—Havelock, A.M.; F.C.C.	1.50
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2a—Carlton	.75
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2b—Warlock	1.25
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2b—Warlock	\$5.00
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2a—Royalist	\$1.50
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2a—Havelock, A.M.; F.C.C.	1.50
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2a—Carlton	.75
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2b—Warlock	\$5.00
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2a—Royalist	\$1.50
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2a—Havelock, A.M.; F.C.C.	1.50
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2a—Carlton	.75
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2b—Warlock	\$5.00
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2a—Royalist	\$1.50
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2a—Havelock, A.M.; F.C.C.	1.50
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2a—Carlton	.75
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2a—Carlton	.75
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2b—Warlock	\$5.00
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2a—Havelock, A.M.; F.C.C.	1.50
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2a—Carlton	.75
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2b—Warlock	1.25
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2b—Warlock	\$5.00
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2a—Havelock, A.M.; F.C.C.	1.50
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2a—Carlton	.75
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2b—Warlock	1.25
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2b—Warlock	\$5.00
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2a—Havelock, A.M.; F.C.C.	1.50
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2a—Carlton	.75
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2b—Warlock	\$5.00
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2a—Royalist	\$1.50
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2a—Havelock, A.M.; F.C.C.	1.50
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2a—Carlton	.75
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2b—Warlock	1.25
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2b—Warlock	\$5.00
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2a—Royalist	\$1.50
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2a—Havelock, A.M.; F.C.C.	1.50
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2a—Carlton	.75
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2b—Warlock	1.25
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2b—Warlock	\$5.00
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2a—Royalist	\$1.50
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2a—Havelock, A.M.; F.C.C.	1.50
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2a—Carlton	.75
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2b—Warlock	1.25
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2b—Warlock	\$5.00
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2a—Royalist	\$1.50
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2a—Havelock, A.M.; F.C.C.	1.50
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2a—Carlton	.75
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2b—Warlock	1.25
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2b—Warlock	\$5.00
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2a—Royalist	\$1.50
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2a—Havelock, A.M.; F.C.C.	1.50
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2a—Carlton	.75
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2b—Warlock	1.25
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2b—Warlock	\$5.00
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2a—Royalist	\$1.50
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2a—Havelock, A.M.; F.C.C.	1.50
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2b—Warlock	1.25
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GREENHOUSES FOR ALL

(Continued from page 25)

staged when in flower with a background of green, make a very satisfying picture indeed. They can all be grown by even a beginner.

The plants that have just been mentioned may be followed by tuberous begonias. They are easy to grow and have been improved by the hybridist almost out of recognition during the past few years. No plants make a more arresting splash of color than begonias.

The richly colored cyclamen must not be overlooked, nor must a climber that is not seen often, *Hoya carnosa*; and there are several lilies to accommodate, notably *L. auratum*, *longiflorum* and *speciosum*.

Aralia sieboldii, a plant that is often confused with the castor oil plant, earns a place in all except the smallest houses by virtue of its clear green foliage; and another plant that should on no account be omitted, though for quite a different reason, is the cascade chrysanthemum. It can now be obtained in many colors and when in bloom during November is a highly welcome plant.

One of the most tantalizing problems the owner of the cool greenhouse has to solve is whether he will grow one sort of plant only, such as chrysanthemums, carnations or roses, or whether his collection shall be mixed. Roses and carnations each demand a very different treatment if flowers are to be gotten from them during Winter. To compromise, except in a very small way, is usually fatal. It is a personal problem each gardener must solve for himself, but greenhouse makers do help to meet the difficulty by building greenhouses that are divided into different compartments, so that different temperatures can be enjoyed in each section.

Varying degrees of heat

Greenhouses that can be heated to temperatures higher than those of the cool house are now known as the "warm house." Gardeners used to speak of the "intermediate" and "stove" houses, referring to the degree of heat maintained. There are comparatively few establishments these days where stove houses, the hottest of all, are favored.

The warm house is where plants that are native of jungle and tropical regions can be cultivated. A minimum of 55 degrees is desirable in such a house.

The gardener can try his hand with a large number of orchids. If the cool house is just a shade too cold in Winter for the cymbidiums, they may be grown in the warm house in Winter and taken to an airy and shady place out of doors during Summer. The temptation to grow other orchids in the warm house is well nigh irresistible. Many of the dendrobiums—particularly *D. thyrsiflora*, with its white and gold flowers in May, *Lycaste skinneri*, which flowers in Winter and early Spring, the cypripediums, coelogynes and vandas—what flowers can compete with these horticultural aristocrats?

Other warm house plants

The warm house need not, of course, be devoted exclusively to orchids. Hippeastrum, amaryllis, is an opulent plant—in price, unfortunately, as well as in appearance. The vividly colored gloxinia and streptocarpus revel in warm, moist conditions during Spring.

The hybrid varieties of the South American anthuriums, or flamingo plants, are very spectacular in bloom, and the brilliant flowers of the climbing lily, *gloriosa superba*, will be produced in a similarly heated house.

Gesnerias from Jamaica, and the shrubs known as ixora, with incredibly scarlet flowers, are to be found as a rule where warm house plants are treasured. An authentic touch is added to the tropical appearance of a warm house if dracaenas and kentia palms are grown. It is a thousand pities that the cultivation of many warm house plants has become almost a lost art.

The two latest advancements in greenhouse making are the all-glass sectional type in which the glass reaches down to the soil level and the automatic, in which automatic oil heat maintains the required temperature, automatic ventilation admits fresh air as required and the watering is accomplished by electrically controlled sub-irrigation. These latter methods may be adapted and installed in any greenhouse. The sub-irrigation of potted plants and seedlings is accomplished by setting the pots and seed flats in a water-tight bench. The plants are watered when the first one in the bench wilts, by allowing enough water to enter the bench to submerge one-third of the flower pot, after which it is drained off.

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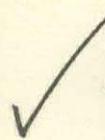
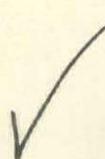
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Just write to the addresses given for any of these and other interesting booklets in Sec. II, page 50. They are free unless otherwise specified.

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Modern Decoration is a complete and delightful primer on one phase of interior decoration—your walls. It will help you to diagnose your house, to cater to the physical features of each room, select color and pattern and choose the right motif for period effects. Send 10c. Address Jean McLain, Dept. K-19, Imperial Paper & Color Corp., Glens Falls, N. Y.

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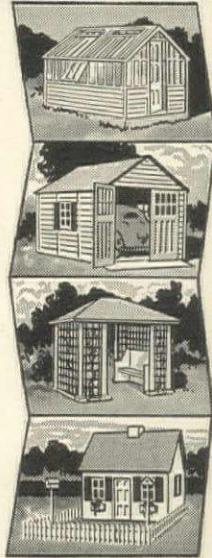
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VEGETABLE GARDENS

(Continued from page 40)

a long season before reaching the edible stage. It is sound judgment to measure the land selected for use, and to draft a working plan as a guide. This will be of value when debating the quantity of seed to order. A good catalog will tell how much seed is needed for any given area, and will explain which varieties are best suited for early or late sowing.

Sowing dates

So that the maximum may be secured from the land in a growing season, successive cropping should be practised. Make a study of the length of time needed for each crop and the dates at which it can be sown.

A few of the vegetables, like carrot, beet, turnip, radish, bush bean, corn, and spinach, can be sown at intervals throughout a lengthened season, and since all these are most welcome on the menu when they are young and succulent, the method of procedure with them is to sow in small quantities every two or three weeks from the earliest date of possible sowing in April until late in July or even after. This provides a long supply.

Some crops monopolize the land for too much of the growing season to allow of classing them with the successive group. Among these must be included tomato, pepper, eggplant, squash, lima bean, salsify, parsnip, Italian broccoli, and most herbs commonly used in salads. Peas resent our hottest Summer days, so early and mid-season varieties should be sown at the earliest possible date in Spring. This planting of different types gives a continuous harvesting season of a month to six weeks of this favorite vegetable.

Successional groupings

Successional crop suggestions might include:—peas, followed by a sowing of fennel or celery plants transferred from nursery ground; early carrots and beets may be the best crop to grow before planting endive, Fall cabbage, and other greenleaf vegetables. Onions can be cleared off in time for a variety of lettuce suited for Fall cutting. Where early varieties of cabbage, cauliflower, and lettuce can be raised in a hotbed or greenhouse and planted in April, they will in turn be ready for use and allow for later sowings of carrots and beets in their place.

ASTERS

(Continued from page 52)

ments according to height, season and color will suggest themselves to the clever gardener who will strive for the very beautiful effect which is produced by masses and billows.

The finest blooms result from growing to a single stalk; this method for exhibition purposes. For garden effects, however, three shoots of *novae-angliae* or *novi-belgi* varieties are allowed to develop. It is very important to pinch out the terminal buds of these two species June 1. Then on July 1 the tips of the resulting branches should be sheared. Certain types of asters are likely to become too tall and somewhat leggy unless judicious pruning is practiced. There is no advantage in height, and the necessary staking is a bother which can easily be avoided.

Three difficulties

The *novi-belgi*, from which so many fine garden varieties stem, sometimes become unsightly from one or all of three causes—shading, lace bugs, and mildew.

Proper pruning in early Summer to open the plants to light will prevent the first disorder.

Lace bugs are sucking insects and must be hit with a lethal spray to be eradicated. One-fourth pound of wettable cube (or derris) powder containing four per cent rotenone, in five gallons of water, is effective. So is a spray of one-fourth pound of powdered cube (or derris), made wettable with two

ounces of potash fish oil soap, in five gallons of water. Incidentally, these are excellent sprays for lace bugs on rhododendrons and whatever other ornamental plants they infest.

Against lace bugs

The first application must be made when the bugs first appear, about the middle of May, and should be repeated at bi-weekly intervals until no more are to be seen. If the first hatch is not exterminated, a second brood will appear to attack the plants in August, making them unattractive. Keep after these persistent pests assiduously.

Varieties of *subcaeruleus*, *amellus* and *laevis* may remain undisturbed for several years or until their appearance suggests dividing and re-setting. But forms of *novae-angliae* and *novi-belgi* require breaking up every two years. Each Spring is even better, but two-year-old clumps are quite satisfactory. Plant divisions from the outside of the clump only, as these are the strongest portions. If crowns of *novae-angliae* are difficult to separate, use a hatchet or cleaver on them.

Wintering asters

A Winter mulch of evergreen boughs, stiff straw or similar loose material is beneficial to asters but not required. All varieties but Wonder of Stafa survive even the most bitter New England Winters unprotected.

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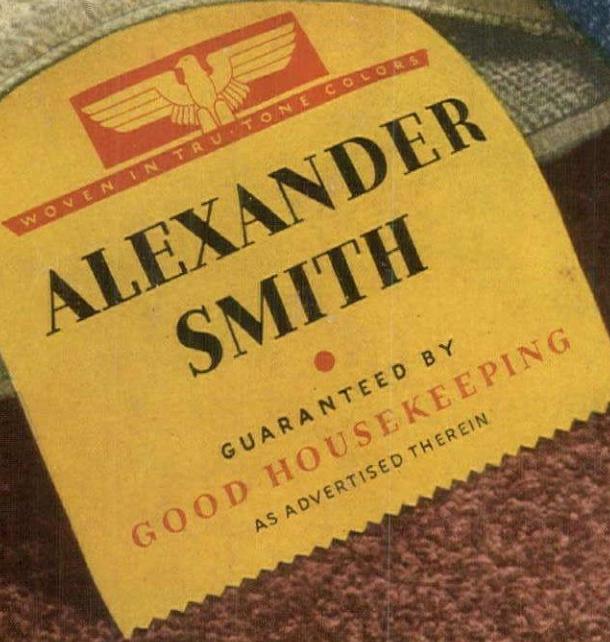
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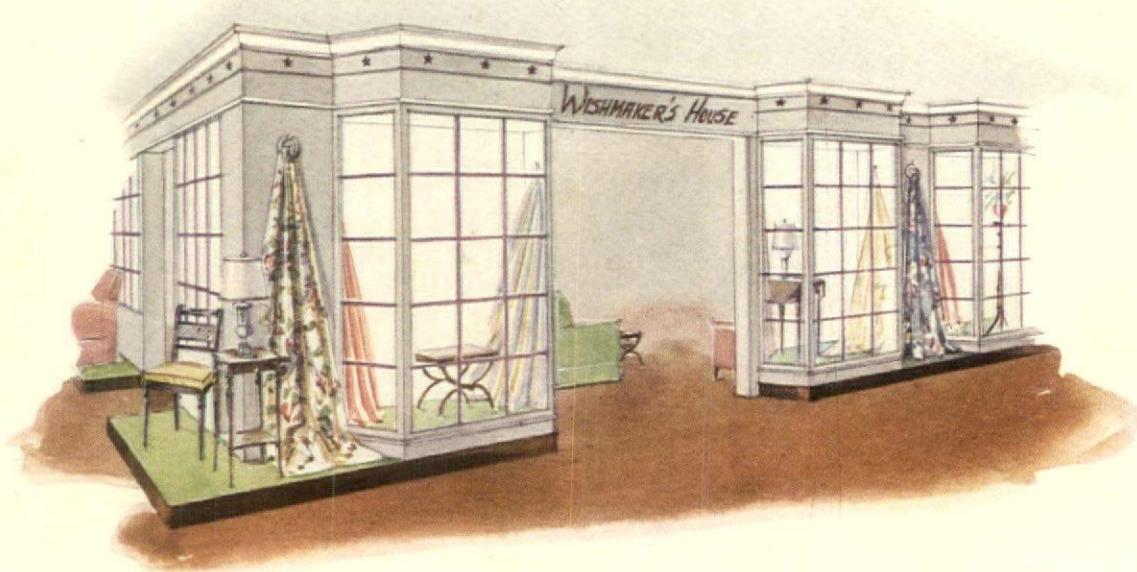
Wishmaker's House

AT

CARSON PIRIE SCOTT & CO.

PRESENTS

"THE REGENCY ENSEMBLE"



Three years ago Wishmaker's House introduced to Chicago the country's *first* completely color-coordinated homefurnishing ensemble. This year, with a knowing finger on the decorative pulse of the nation, we present another (our third) miracle of style and color-coordination, "The Regency Ensemble". You will see it *in part* in this issue of House & Garden. See it *complete* in Wishmaker's House . . . where, in the space of minutes, you can outfit your home from sofa to soap and emerge with a masterpiece of color-blending. See, too, the model house we've built to show you "The Regency Ensemble" in action. Find, if you can—and, for the life of you, you *can't*—any inharmony in color, proportion or design. You *will* find a scheme of home decoration so perfectly planned that every decorative beginning is bound to have a happy ending. Do pay us a visit—and soon.

CARSON PIRIE SCOTT & CO., Chicago

HOUSE & GARDEN

P R E S E N T S

The Regency Ensemble

A new and completely coordinated homefurnishings ensemble presented for the first time in this issue and displayed exclusively in the fifty stores listed below

The Regency Ensemble now makes it possible for you to plan your room schemes yourself—complete from carpets to closets—without guesswork and without trudging all over town “matching colors.”

By visiting one of the stores listed below, you will find the complete range of homefurnishings offered by the Ensemble, including fabrics, furniture, floor coverings, wallpaper, bed and bath linens, blankets, lamps, etc. Every piece of merchandise comes in every one of the seven key colors. And these colors and the six shades of each are so correlated that it is impossible to create an inharmonious effect.

The colors, like the pieces themselves, are derived from authentic sources of the Regency era. Readers of HOUSE & GARDEN will recall the emphasis we have given Regency decoration in recent months.

In order to demonstrate how adaptable the Regency Ensemble is to present trends, we have had Mr. Eastman Studds, one of the best-known architects of the Regency style, design for us a small Regency house and we have furnished it completely with homefurnishings from the Ensemble. Several participating stores are building HOUSE & GARDEN's Regency house; these stores are starred in the list below.

STORES FEATURING OUR REGENCY ENSEMBLE

ALABAMA

LOVEMAN, JOSEPH & LOEB, Birmingham

CALIFORNIA

BREUNER'S, Oakland

BREUNER'S, Sacramento

BREUNER'S, Stockton

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O'CONNOR, MOFFATT & Co., San Francisco

COLORADO

DENVER DRY GOODS Co., Denver

CONNECTICUT

G. FOX & Co., Hartford

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DISTRICT OF COLUMBIA

LANSBURGH & BRO., Washington, D. C.

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***CARSON PIRIE SCOTT & Co., Chicago

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THE W.M. H. BLOCK Co., Indianapolis

ROBERTSON BROS. DEPT. STORE, South Bend

WOLF & DESSAUER, Fort Wayne

IOWA

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THE STROUSS & HIRSBERG Co., Youngstown

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MEIER & FRANK Co., Inc., Portland

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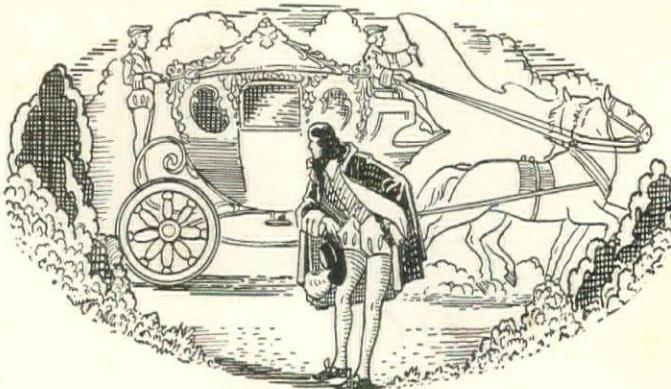
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*REGENCY**REGENCY*

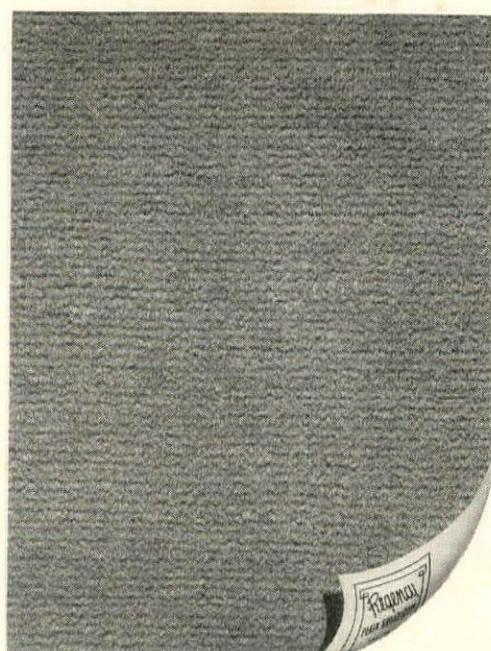
THE NEW

★ COLORS IN CARPETS

by Hardwick & Magee Company



Here, in these lovely Hard Twist and plain carpets, are the authentic, scientifically blended colors selected for the nation-wide REGENCY ENSEMBLE, destined to be an important influence in the field of decoration for many months to come. The Hardwick & Magee Company, with a Century of Quality behind it, is proud to have been chosen to manufacture these beautiful Broadloom carpets.



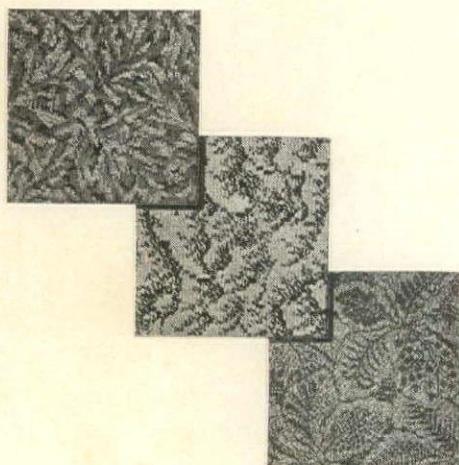
★ REGENCY RED
★ WINDSOR GOLD

★ WELLINGTON GREEN
★ BRUMMEL BROWN

★ PAVILION PURPLE

★ TRAFALGAR TURQUOISE
★ BRIGHTON BLUE

RICHLY FIGURED CARPETS, TOO



No matter what the decorative need, there is a Hardwick & Magee floor covering that proves the *economy of quality*—available in a range of prices that includes the modest as well as the generous budget. There are several grades of Wilton rugs including the nationally famous French Wilton and the glorious Shirvana Lustra rugs; also many sizes of Broadloom carpets in decorative colors. Leading stores all over the country have them in stock and will be glad to help you make a selection.



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*Chosen for House and Garden's "Regency Ensemble"—
Shown in over fifty leading American stores —*

Drexel's Regency Furniture for Americans Today



One of the interesting things Drexel has done is to take the best furniture styles of the Regency period and adapt them to present-day living. The moderate proportions and charming details of Drexel's American Regency pieces fit ideally into the homes Americans are making today. This furniture was chosen for the bedroom and dining room of the Regency Ensemble shown in this issue of House & Garden, and it can be bought at any time in the stores listed in this magazine.

is "open stock"— you can get some pieces now, if you wish, and the rest later, this year or next. Lovely in House & Garden's Regency settings, these pieces also harmonize with earlier, 18th century, or later 19th century accents, for Regency was a transition period linking the two. See this furniture without delay — and discover Drexel's many other reproductions and adaptations for bedroom and dining room. Why not begin now with a few of our fine pieces, and add more, later?



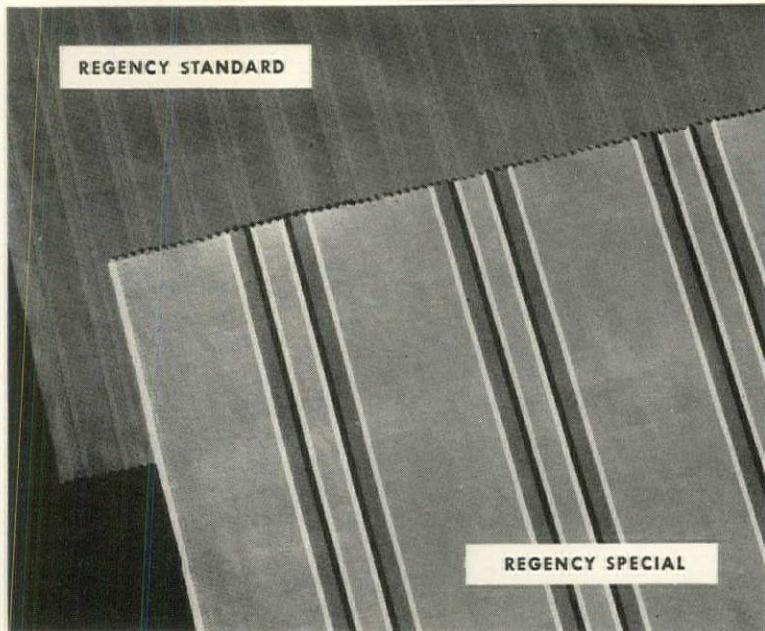


Certainly you want a mattress in the Regency motif for your Regency bedroom. But suppose there's no place in your budget for a custom-built mattress?

That's the problem which was faced—and solved—for you.

A group of retail executives sat down with the nation's foremost purveyor of sleeping comfort—Simmons—to create a mattress covering that would harmonize with Regency décor, complement your Regency ensemble.

What kind of mattress for a Regency bed?



We developed rather glorious Regency color harmonies from authentic museum pieces...in rich decorator fabrics...and in striped patterns that capture the formal elegance of Regency perfectly.

If all this sounds terribly expensive, you don't know Simmons. Through the co-operation of a group of great stores, Simmons offers the Regency Special in matching pastel stripes for only \$29.50, while the Regency Standard is available for only \$21.50. Box springs in matching covers (at the same prices) complete your Regency ensemble.



Regency Special at \$29.50

Just wait till you see these superbly beautiful Regency Stripes at the "Regency" store in your city!

In gorgeous 5-tone Regency pastels:

1. Brighton Blue, Regency Rose, and Brummel Brown.
2. Regency Rose, Wellington Green, and Brummel Brown.
3. Windsor Gold, Wellington Green, and Brummel Brown.

Regency Standard at \$21.50

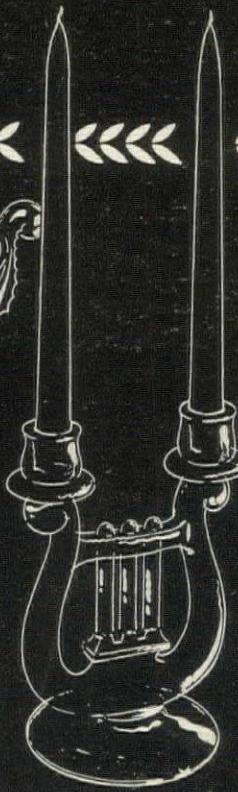
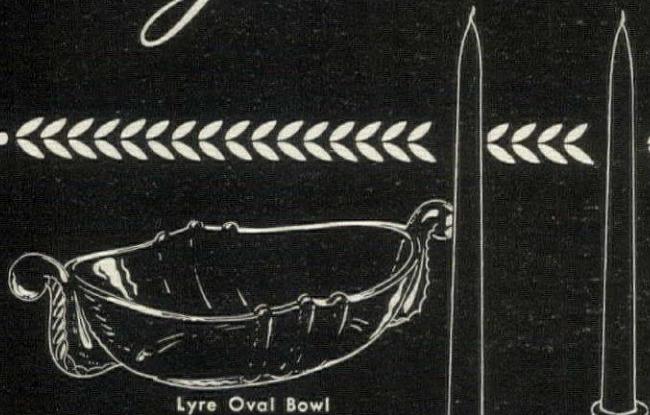
In these glorious shades, with self-color chevron stripes:

1. Beige.
2. Trafalgar Turquoise.
3. Regency Rose.

**Regency
Mattresses & Springs
by Simmons**

You know how luxuriously comfortable Simmons Innerspring Mattresses are—how long they wear—and how well they are built. But this is the first time that lovely harmonizing *decorator covers* have been available in any but custom-built mattresses...at other than custom-built prices!

REGENCY by Fostoria



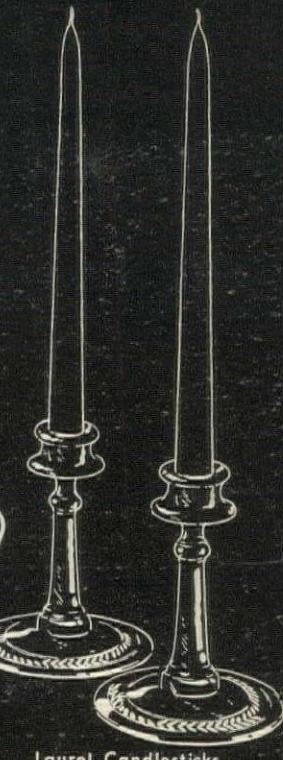
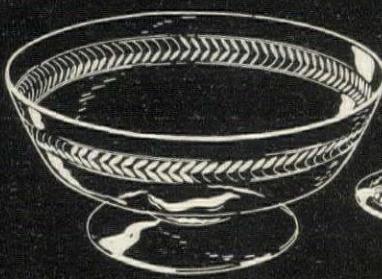
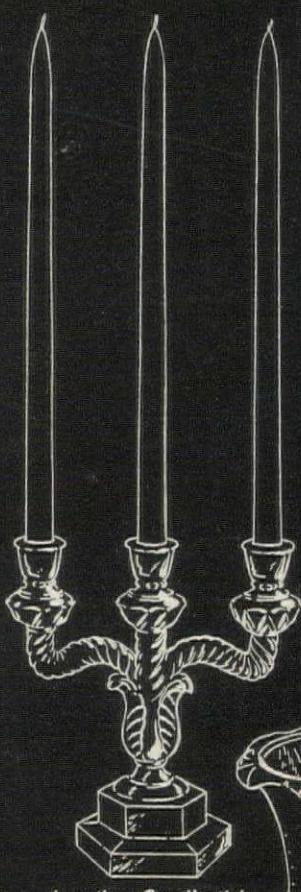
For You Who Seek Better Crystal in Best Taste

- For the Revival of the Regency style, Fostoria has been appointed to design crystal in keeping with this traditional motif.

The graceful, handmade reproductions, illustrated here, express in glowing crystal the classic restraint and regal simplicity of that golden age of gracious living.

In dining and living rooms styled to the Regency manner, these lovely accessories will add luster to the Regency symphonies of color so dramatically presented in the editorial pages of this issue.

You will find Fostoria in all stores participating in the Regency Ensemble. And in hundreds of better shops everywhere. For special information, write Dept. 420, Fostoria Glass Company, Moundsville, West Virginia.





MASTER BEDROOM DESIGNED FOR THE REGENCY ENSEMBLE

Wishmaker Blanket by North Star

Of all the fine blanket makers in the United States, North Star alone was singled out to create the special Wishmaker Blanket for bedrooms in the Regency Ensemble. This beautiful all-wool blanket, 72 by 90 inches, comes in six authentic Regency colors. \$12.95 at all "Wishmaker" stores. Of course, most department stores can show you the complete line of North Star wool blankets. They are priced from \$6.95 for lightweight Nocturnes, to \$175 for the world's most costly pair of blankets.



IN THIS ISSUE

Our cover, above, presents a living room, all the furnishings of which were chosen from our Regency Ensemble, which provides the theme for the first 21 pages of this section. To create this ensemble, seven lovely colors typical of the Regency style were chosen, and scientifically correlated so that perfect harmony is the result of combining any or all of the seven colors and the six shades of each.

In these colors a complete and comprehensive group of homefurnishings has been assembled; so that with the Regency Ensemble you can furnish your home attractively from top to bottom, choosing furniture, floor coverings, drapery and upholstery fabrics and trimmings, lamps and various attractive accessories.

To show you how this works, the cover, photographed by Anton Bruehl, is a living room in two Regency shades—Regency Rose and Wellington Green. The wallpaper is a graduated stripe in Wellington Green and silver, echoed in the green velveteen chair seats. A medium shade of Regency Rose colors the hardtwist broadloom carpet, and the antique satin draperies; the striped satin on the sofa and in the breakfront is in a deeper shade of the same color.

All of the dramatic color photographs which appear in this issue were taken especially for *HOUSE & GARDEN* by the talented Anton Bruehl.



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Decoration comes of age

The Regency Ensemble, a new and completely correlated plan of homefurnishings—in 16 pages of color

To the woman of taste, who would like to plan her own home and carry out her own ideas, the art of decoration has long been a mystic maze. She has been confused and often bewildered by the varieties of designs to choose from, the kind of furniture to select, the endless difficulty of matching colors.

But to her rescue today has come a new kind of homefurnishings plan—scientifically correlated so that she can achieve for herself the pleasant rooms she envisions. This co-ordinated group is the answer to a need of which HOUSE & GARDEN has long been aware. So important do we feel it to be, so significant in its many applications that we have devoted to it the next sixteen pages of color. So influential do we believe it—that we planned a house, see pages 25-27, in the period to which it keys.

Styled and created by a group of forward-looking manufacturers under the leadership of Carson Pirie Scott & Company in Chicago, the entire group is available here and at leading stores through the country.

This new plan includes carpeting; wallpaper; upholstery; drapery and curtain fabrics; trimmings; bath and closet accessories; linens and bedding; china and glass; lamps, pictures and decorative accessories—all worked out in careful correlation. Every color is related to every other color. Every design is keyed to every other. Every piece of furniture is built to the same scale. There is no margin for error. Because changing furniture styles are confusing to the amateur decorator, the whole group has been keyed to one period. And because today the focus of increasing interest among the important decorators, architects and designers is Regency—that was the period chosen for the group, which is called the Regency Ensemble.

PLACED at the end of the Eighteenth Century and extending well into the Nineteenth, this era takes its name and many of its characteristics from the Prince of Wales, who acted as Regent for his father, George III, from 1811 on. But its influence on modes and manners had begun earlier.

In architecture the Regency style was a bridge between Georgian and Greek Revival. In decoration it was a transition from the romantic, almost feminine classicism of the Brothers Adam to a bolder, more vigorous concept. Its furniture, simplified in outline, grew stronger, surer in its sweep. Designers borrowed from the past—Etruscan, Roman, Greek—a single definitive line or motif. The painted black and gold chairs, the Pompeian columns, the lion-and-eagle and Greek key motifs . . . all these were Regency in England.

Across the channel, in France, "Directoire" was its counterpart. And across the ocean in America, Duncan Phyfe was to preserve and reinterpret its influence as "American Regency" in some of his country's finest furniture.

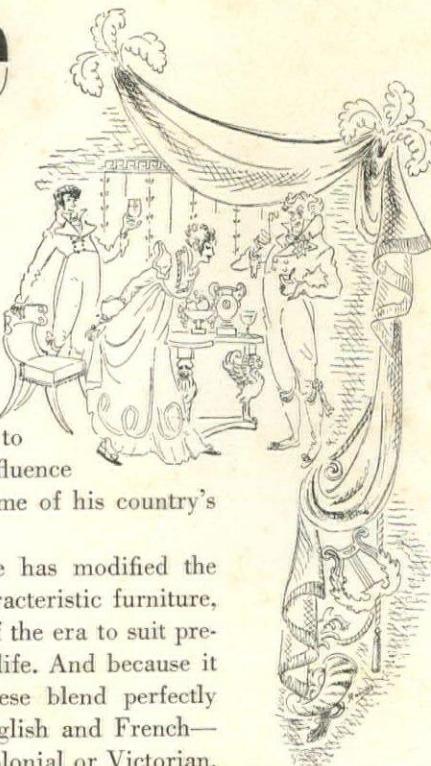
The Regency Ensemble has modified the lovely glowing colors, the characteristic furniture, the typical decorative motifs of the era to suit precisely our American mode of life. And because it was a transitional period, these blend perfectly with 18th Century pieces—English and French—and with the best American Colonial or Victorian.

BUT for the moment consider only the related colors. They have been so blended that any of them can be used with all of the others. Use rose carpet with green walls and accent with gold. The green of the first chair will be the green of the wall; the gold of the other chair will match the gold shade of a lamp or the lining of the draperies.

All of the rugs, fabrics and wallpapers of the group come in all of the seven basic colors, shown on the opposite page. On the following seven pages, we have arranged groups of these background ingredients and harmonizing accessories in these essential colors to show you the endless possibilities of matching and mixing. These are in no way intended as room schemes, of course, but simply as a resumé. These seven photographs do not include all of the items which come in each color—but each item shown comes in each of the seven basic colors. The only exception to this rule are the lamp bases, and groups of wood, crystal, and metal accessories, which, like the pictures, simply match each color group.

Because it's safer and easier for the amateur at decoration to work with simple backgrounds, the floor-covering selected to harmonize throughout is hardtwist broadloom. In the fabrics, too, you'll find that at least one of the simpler fabrics dominates in each accessory group, as well as in the room schemes beyond. Gossamer ninon for glass curtains runs through the group in a pale shade of each of the seven hues. Patterns of the fabrics, both for upholstery and draperies, follow Regency motifs; you'll find among them swags, medallions, scrolls, rosettes and Greek keys.

The furniture, Regency in ancestry but comfortably smaller in scale, is described on page 17, individual pieces highlighted on pages 18 to 20. Finally, how these components work out in actual rooms is shown on pages 21-24. Color photographs by Anton Bruehl; sketches, Urban Weis.



Here are the Regency colors

Seven hues, six shades of each, are scientifically correlated so that no disharmony is possible

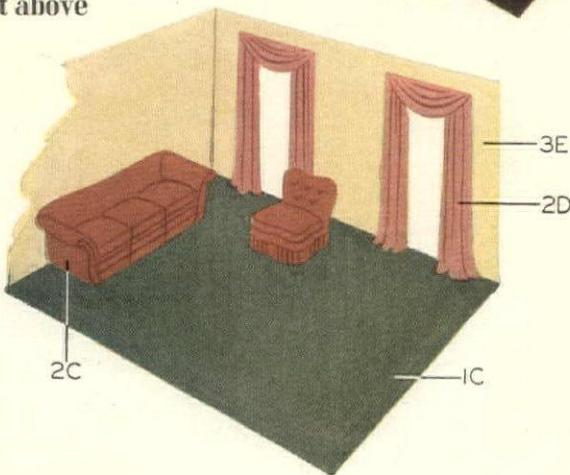
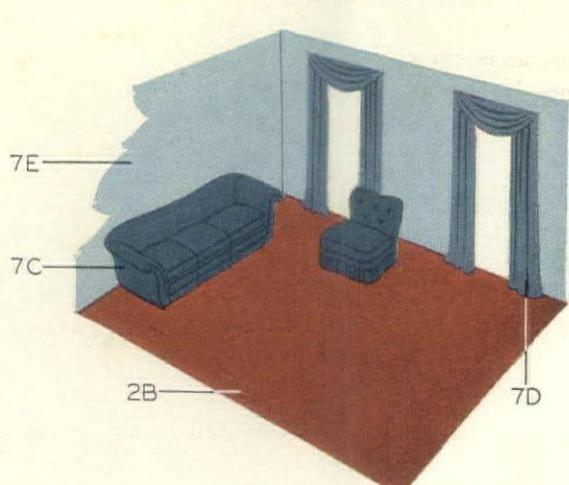
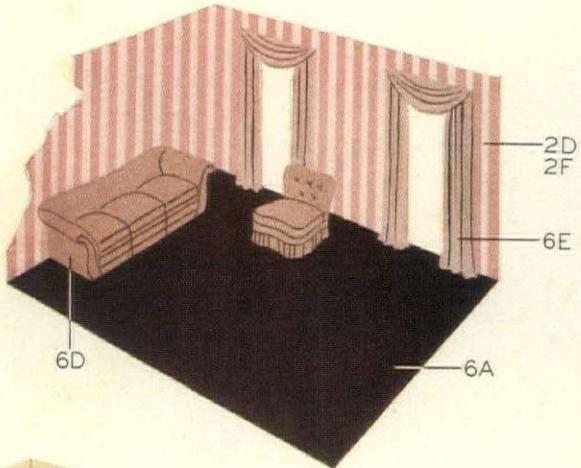


Three room schemes show how every color harmonizes with all others. Figures refer to chart above

THE seven colors shown at the left are the seven basic shades used throughout the Regency Ensemble. These are the hues which appear most frequently in costumes, prints and artwares in the famous Regency collections of the Cooper Union and of the Metropolitan Museum of Art in New York City. These are the shades which ran like distinguishing threads of gold through the decorations, the backgrounds and the fashions that made the Regency period unique.

In adapting them to the present day, their character has not been changed, yet each has been scientifically correlated to its neighbor. With the seven key colors as a base, a fixed quotient of each was introduced into each of the others—thus producing a constant common relationship between all seven, and the various shades of each. Light or dark, pale or deep—none is too bright, none is too dull, however combined.

From the sample room schemes below, you see how this color formula really works—how safe, how foolproof its results. In the pages that follow, we show you its exciting variations.





Regency Rose: dawn to dusk tones

Primary requisites for bedroom, closet (right to left): for the windows, crisp Clairanese rayon taffeta, soft Celanese Chifonese ninon. For the bed, woven cotton spread spiked with Brummel Brown and white; downy quilt of Celanese rayon satin; woolly satin-bound blan-

ket; striped-ticking boxspring, mattress. Far left, multi-color stripes in cotton satin. Center: china lamp, tailored satin shade; oval soap cakes; tôle letter file, pen box; hatstand, hangers; closet boxes in striped chintz; hyacinth-patterned wallpaper; hardtwist broadloom



Windsor Gold: soft to brilliant

Required luxuries for bedroom and bath: a warm woolly blanket bound in satin ribbon; a down-filled quilt of Celanese rayon satin. Three fabrics, decorative and gay: a soft moiré and satin stripe, a posy-sprigged chintz, a rich plain velveteen. Folded beneath the bathroom

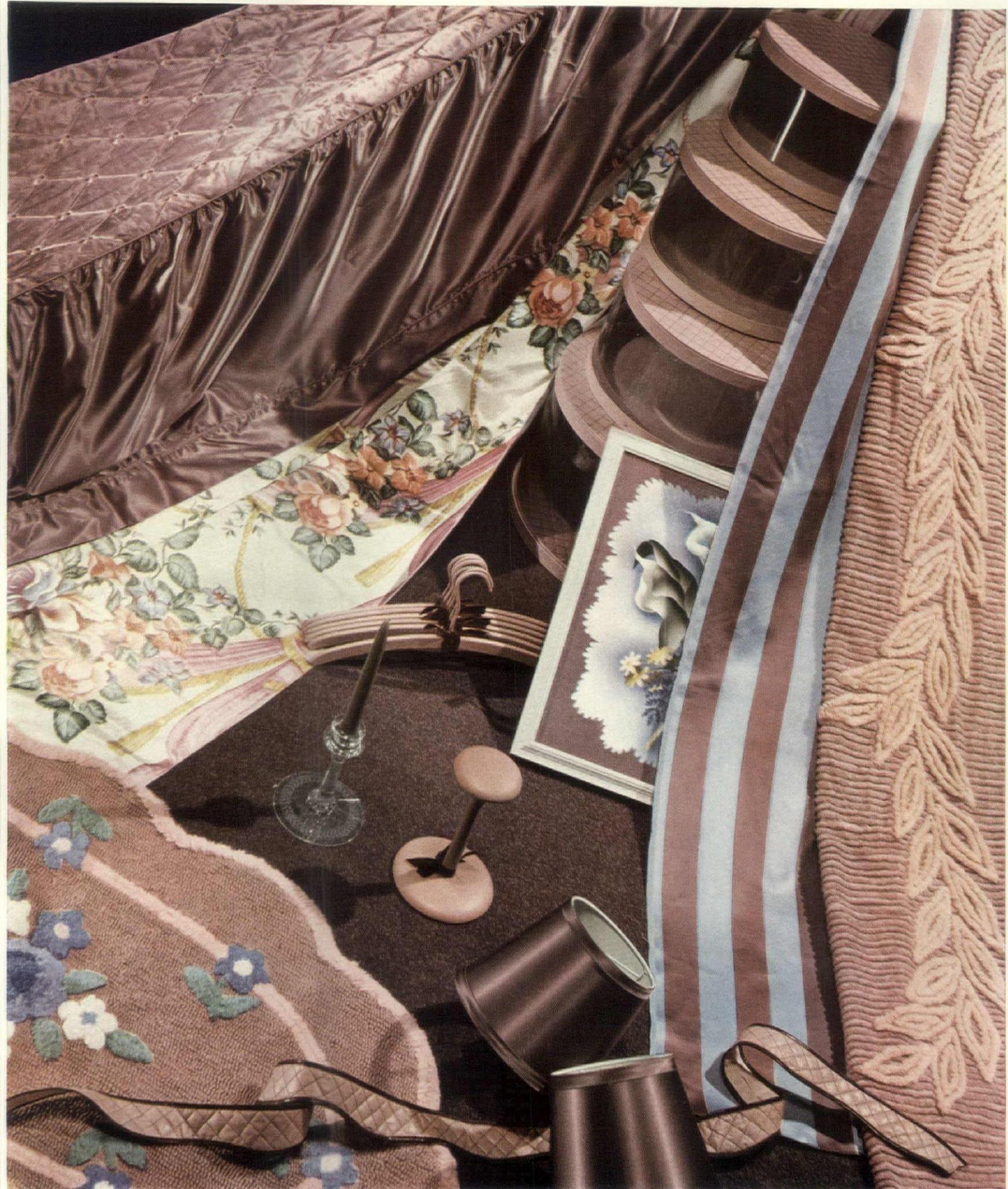
scale is a shower curtain latticed with laurel and stars. Tucked away under blanket is a laundry hamper with pearly top. In the center, wash cloth and bath towel in rope motif; scrap basket, wall shelf, silent butler; tôle powder box and beetle tumbler. Rug, hardtwist broadloom



Wellington Green: in a gamut of tones

Trace Regency through these. Rich textures or shadings in the fabrics: soft solid color velveteen, wide rayon and cotton satin stripes, bold flower-printed cotton. Lots of black, lots of sparkle for accessories: twin-column lamp with opaque shade; carved and lacquered brac-

ket of wood for wall-flowers; brass column vases; a rose print framed in mirror; for cigarettes, crystal box etched with a lyre. Becoming to all 19th Century styles: deep bullion fringe; wallpaper (upper right) in a neat medallion; plain color hardtwist broadloom



Pavilion Purple: passionate to pale

In bedroom, closet, these items (counter-clockwise): Celanese rayon satin bedspread, lavishly quilted; rayon satin drapery fabric, flower printed; a small oval rug, bedight with posies. Quilted chintz bands to hold linen or lingerie; small satin lamp shades mounted

on Lumarith. From right, a bedspread with chenille laurel leaves; cotton-and-rayon satin stripes; a calla lily framed in white. Center: hatboxes of Lumarith and quilted chintz; matching hangers, bonnet stand, candle in crystal stick. Background: hardtwist broadloom



Trafalgar Turquoise: sky-pale to sea-deep

Feminine fixings for bedroom, bath. Lush quilt of Celanese rayon taffeta, warmly filled with wool. Rayon satin and moiré stripes; blossom-printed cotton; silk bullion fringe—all for draperies. And a wallpaper rampant with ribbons and nosegays (upper right).

White china column lamp, hand-made satin shade; flower-prints in old gold frames; carpet of plain color hardtwist. Down center: sybarite trappings to plant by the tub: laundry hamper with pearly top; flower-imprinted soap; rope-pattern towel; accessories in tôle



Brummel Brown: tawny to deep shades

Formal keynotes for living room, dining room. Fabrics (from upper left) : medallioned damask of cotton and rayon; lush plain velveteen; swag-printed rayon satin. Below: wide satin stripes, and a cotton and rayon damask of Regency theme. Wallpaper is a romantic pas-

toral; the carpet, plain color hardtwist broadloom; the lamp a classic column of reflector type. Addenda for dining: luncheon cloths of printed rayon satin (top) and self-patterned damask; plates with a varied nosegay (top) or single bold blossom; crystal bowl and goblet



Brighton Blue: midnight to pale

Evolutionary choices for dining or living room. As backgrounds: flowers and fretwork on the wallpaper (across top); blossoms and swags on rayon faille (top left); clumped-posy stripes on heavy cotton; gold-flecked matelassé; medallion cotton damask; and plain hardtwist

broadloom. As lifts: one fringe of cotton (top) and one of silk; square vases of pickled pine, a curving bracket of pickled mahogany; a pair of classic landscapes. And finally: china plates with vivid blossom center; crystal goblets; tall candles and glistening rayon damask cloth

Contemporary Regency furniture

Appropriately lighter in scale, it adapts with easy grace to modern or period backgrounds

REGENCY, which followed hard on the heels of the golden Georgian period, retained to a large extent the basic structural forms of Eighteenth Century design. It was mainly detail, therefore, that established Regency as a separate identifiable period. And these details were done in the grand manner—fittingly, for the decorative motifs of the Regency period borrowed freely from the classics. In furniture design, the Roman column, the Greek key, the laurel wreath, the lyre and lion's head were introduced as embellishments; and at the same time the elegant combination of black and gold and the use of marble for decoration became commonplace.

The fantastic personality of the Prince Regent dominated the times and his extravagant tastes dictated the mold of fashion—not only in the furnishings of the period but in its more enduring landmarks as well. His slightest whim was liable to find itself reflected in marble, forever embedded. His veriest impulse might cause a palace to be raised, another to be torn down.

Among his greatest personal enthusiasms were a discriminating concern for lovely ladies, lavish entertaining, and lordly architecture. And all of these contributed to the shaping of the Regency style as we know it today—first in the architectural forms, later in the interior decorations which these forms predicated. Were it not for his appreciation of the pomp of classic forms, their widespread acceptance might have been greatly delayed and, indeed, diverted into another channel. Were it not for his love of display, they might never—at least in their application to interior decoration—have achieved the warmth and coloring which gave them enduring life.

Errors of taste there were—witness some of the shockingly jumbled interiors of the rambling old Pavilion at Brighton, the development of the "Chinese Regency" style with its forced and mechanical decorations. But in the main his taste was sound, and was influential in popularizing the architects, Nash and Holland, as well as the furniture designers, Sheraton and Hope. And in its revival today the Regency style, both in architecture and in furniture, is livable, fresh, and adaptable.

Followed literally, the Regency style is likely to become too stately for our present-day mode of life. Therefore in the Regency Ensemble the graciousness and polish of this period is preserved intact—without a slavish copying of the stiff formality which was its extreme expression. Here the furniture design has been tempered until it has much in common with the simpler forms which are identified with the great Eighteenth Century cabinetmakers; it will blend perfectly with the pieces of this character which you already have. And yet its distinctive Regency stamp provides a wholly delightful piquancy to any decorative scheme.

In adapting the designs of the Regency period to today, the spirit of the originals has been kept. And the furniture we show you on this and the following pages follows the same bold sweep of line, the same classic curves—though it has been deliberately scaled down to fit the smaller spaces of Twentieth Century architecture. All-mahogany, as so many of the Regency originals were, it has the same elaborate hand-carving, the same hand-polished finishes you would find in heirloom pieces. And elaborate rope moldings, intricate reedings, classic fretwork and motifs, brass grille-work and rosettes—all Regency in essence—are part of its lively detail.



Three walls of Wellington Green and one of deep Regency Rose keynote the living room (page 22) of which this group forms a part. Here, before a spacious kneehole desk, a black and gold chair covered in satin stripes. Accessory highspots: black and gold bookends; Regency garden scene



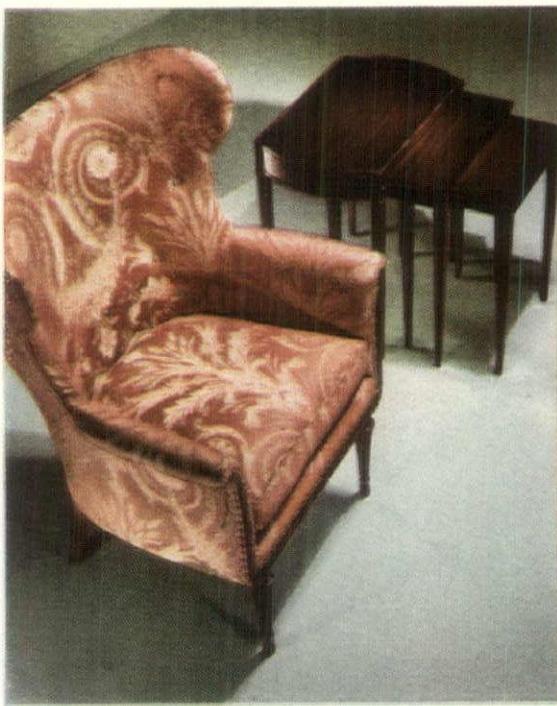
Another corner of the red and green living room shown above. Important pieces—such as the grille-doored breakfront-bookcase here—were Regency favorites, and in this smaller scale are popular today. The tufted chair wears fringed velveteen; drum table holds classic brass lamp



Essentially sophisticated, stripes and plain rich fabrics were a frequent device of Regency decorators; today they provide an effective theme for Regency rooms. Here lush stripes of satin and moiré keynote a chaise longue of classic curves. The little boudoir stool, of fringed and quilted taffeta, is set on a swivel. The lyre table is mahogany



Duncan Phyfe, great admirer of English Regency designers, decorated many a table with classic lyre legs. In this small dressing table, they harmonize with brass drawer pulls, delicate back gallery, and simply lined standing mirror



Gracefully curved wing chair, luxuriously deep, covered in rich cotton-and-rayon damask of wheat sheaf design. Larger of the three nesting tables (in background) boasts a glass top; all have straight tapered legs, carry Regency star motif



At home in America is this sofa with the sturdy, flamboyantly curved legs which, though typical of the English Regency, were also characteristic of Phyfe. Covered in puffed matelassé, it was planned as a companion piece to the chair shown at left. Again in the Regency manner, the mahogany tier table has graceful, brass-tipped curving legs

Distinctive designs for today's rooms

Focal points around which to build livable and charming interiors. Highspots from a distinguished collection

Formal yet not too stiff, modified sleigh arms distinguish a sofa covered in elegant mercerized cotton brocade. Appropriate companion is the mahogany drop-leaf table with two drawers, beautifully proportioned pedestal and stretcher, Regency rosettes. Table opens to 48"



Fabric turns the trick of making a classic love seat easily adaptable to a variety of backgrounds, and perfect complement to any of the living room pieces on these three pages. Gay balance for Regency formality is its flower-splashed covering on light Brummel Brown ground, a companion fabric to that worn by matching chair, on page 20

Regency heirlooms often boast such distinctive details as the stylized laurel-leaf borders and star motifs of this bedstead elegantly lacquered black and gold. In keeping with the bed is the lavishly quilted bedspread of Celanese rayon satin, over the trim bolster

A few good pieces will make a room



A pettiskirt of fringe gives to this small velveteen armchair a properly modest Nineteenth Century air; the outward roll of its arms and back add a thoroughly modern comfort. The little Pembroke table adjoining boasts two curved drop leaves, and tapered legs with stylized acanthus at top



Companion fabrics are an ingenious answer to the problem of too much of the same fabric in one room or to dis-harmony of scale between fabric and furniture. Becoming to the small chair above is its covering of posy-printed cotton, a harmonizing design to the larger floral of love seat on page 19



Scaled down from ponderous Regency proportions, these pieces have sacrificed none of their elegance. The gently curving legs of this chair, its cane back and seat, its boldly striped cushion are Regency hallmarks. The tilt top table flips back for dining. Good for the small foyer or dining room



Striking but practical, this china cabinet conceals useful cupboard space behind decorative grille doors; below are three long drawers for linens. Regency's favorite classic motifs appear on the cornice in a Greek fret, in flat channelled columns at either side of base. The side chair has graceful carved back, wears rayon satin stripes



In a bedroom: four Regency colors

As practical decorating technique, rooms often stem from two colors. But—witness adaptable Regency colors—this one keys to four. Brighton Blue is the ribboned, posied wallpaper, Pavilion Purple the rug of twistweave broadloom. Windsor Gold and Trafalgar Turquoise

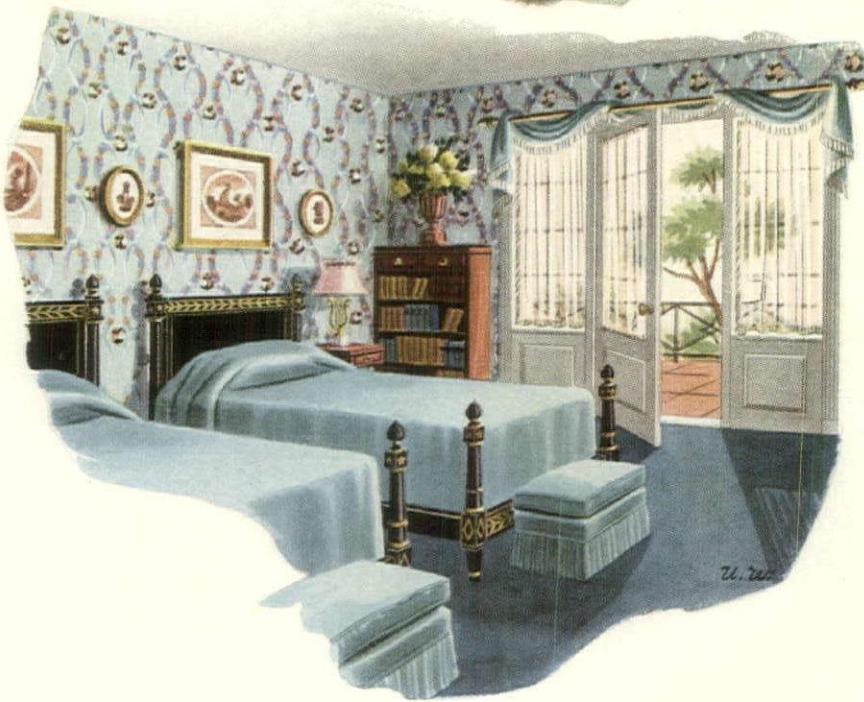
duet for bed and window trappings. Curtains are soft ninon, slipper chair, benches rich plain velveteen. The wool-filled quilt wears taffeta to match the quilted spread. Contrasts: black-and-gold lacquer mirror, plant box, white china lamp, a tôle box, crystal ashtray, tiny vases

Interiors of our Regency house



Bold green in the living room

For drama, we painted three walls a deep Wellington Green, the fourth the boldest of all the Regency Reds; to the three walls keyed rug and curving velveteen wing chair; to the fourth, velveteen draperies and small fringed chair in foreground. Wide satin stripes decorate the flaring sofa; leather tops the drum and oval coffee tables. The Regency stamp: mahogany plant stand, carved wheat motif of pickled sconces over fireplace, column lamps of brass, of black and gold with opaque shades



Guest room accents Trafalgar Turquoise

Deepening from soft ribbon-twined wallpaper to the strong clear tones of the rug, Trafalgar Turquoise dominates the guest room—and forms an effective foil for the black and gold Regency beds (detail on page 19). Glass curtains are rose nimon; bedspreads, fringed valance and benches are of velveteen. For the bath (right): towels, mat, hamper, curtains and tôle accessories to match

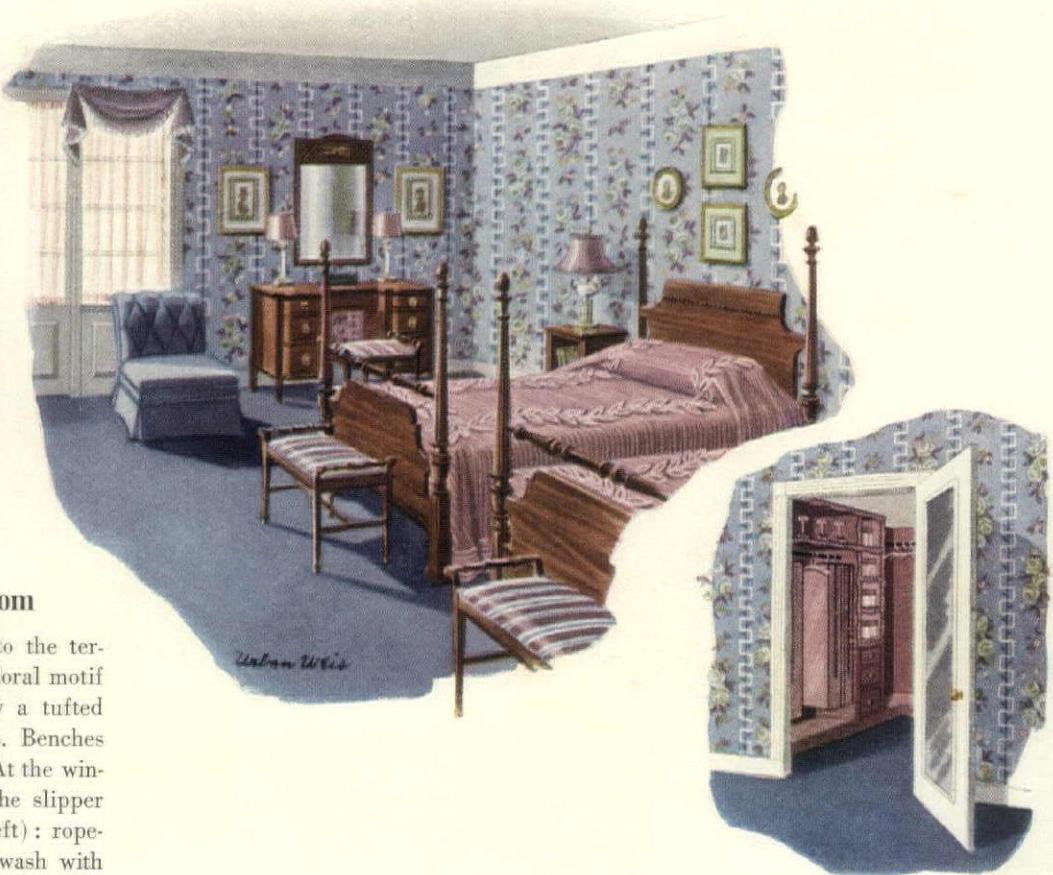


Co-ordinated colors in action—room schemes for our house which is shown on pages 25 to 27



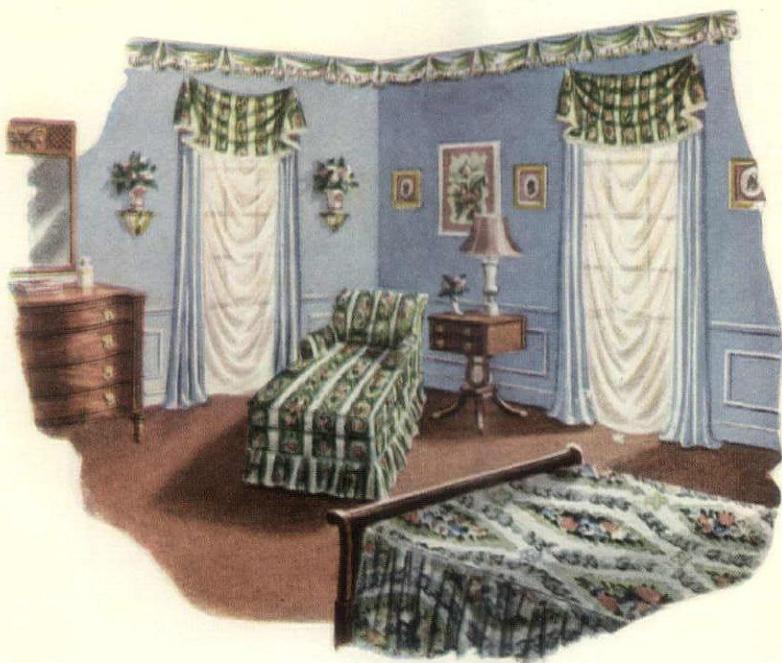
Greek keys in the master bedroom

Like the guest room, this bedroom opens onto the terrace. Here patterned walls in Greek key and floral motif contrast with a plain rug. Poster beds carry a tufted chenille spread, sprinkled with laurel leaves. Benches echo wallpaper hues in a merry cotton stripe. At the windows, rose ninon under a taffeta swag. On the slipper chair, velveteen. In the master bath (above left): rope-patterned towels, mat; "Koroseal" curtains awash with laurel, stars; tumbler, tôle powder box, shelf; Detecto scale. In closet (right) : chintz trappings, Pavilion Purple



The daughter's room runs to swags

BELOW: Plain walls and carpet set the stage for patterned cottons: "Stoke" used for chaise and window swag, "Kew Gardens" for the spread. Ninon curtains are swag-draped to echo wallpaper border; draperies, taffeta. Decorative addenda: pickled brackets, china lamp, lily print



Regency curves in the dining room

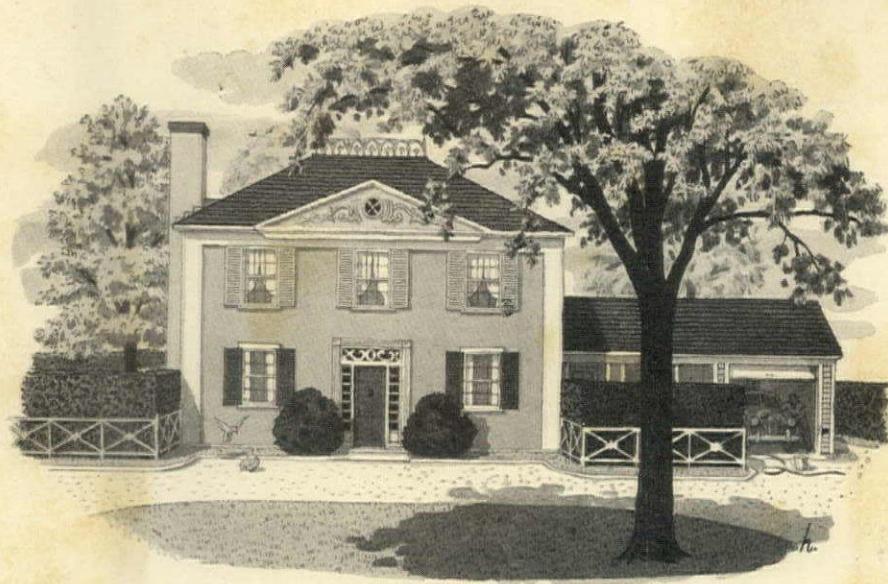
ABOVE: The buffet with its graceful bow front and the corner cabinet with its latticed doors are reminiscent of the Regency period. Proper backgrounds are the medallioned walls and staccato satin stripes used for chairs, draperies and cornice. Accessories in key are the straight black and gold candelabra, and bowl on buffet; the lyres of metal and crystal, the black lacquer fruit box on table



In a morning room: two Regency blues

Regency colors are complementary colors, no matter how light or how dark their key. See how they work, in the morning room we have planned above. Trafalgar Turquoise sets the background and echoes from walls and carpet to the antique satin love seat. Bold Brighton

Blue strikes the contrast in draperies deeply swagged and fringed. Pale gold ninon curtains blend with the tufted rayon satin chairs. Typically Regency: lyre table, commode with brass grille doors, wallpaper dado. Accents: pickled mahogany, crystal, black lacquer and gold



We design a home in the Regency tradition

House & Garden's Regency House brings early 19th Century charm to a home of average size. Eastman Studds, architect

In the foregoing sixteen pages you have seen rooms and furniture of the Regency period. Here, and on the two following pages, we show you HOUSE & GARDEN's Regency House in which all that you have seen is put together in a single, charming, livable home, designed for the average family; economical to build and to maintain; suitable for a plot as small as 80 x 100 feet.

The architecture of this house quite naturally derives its inspiration from certain of the smaller homes built in England at the beginning of the 19th Century. As this tradition seems about to achieve new life and popularity it will be worth while to take a brief look at the times and the people who created it.

The decades between 1800 and 1830 saw the gradual wane of Georgian, and the slow flowering of sophisticated Regency architecture, influenced by the revival of classicism. Since the Prince-Regent was himself an enthusiastic and spendthrift patron of architecture, and since the cult of elegance was assiduously served by the dilettantes of his court, there may be a tendency to forget the brilliant creative minds which were the real genitors of Regency art and architecture. For this was the day of the painter, Thomas Lawrence, and the master craftsmen, Sheraton and Hope. The great architects were Holland and Nash. Brighton and Windsor were settings for some of the most famous buildings of the period, while in London the Regent extensively remodelled magnificent Carlton House on the Mall, and finally, Buckingham Palace. Regent's Park and Regent Street were products of an organized "city planning" development of the period.

The Regency architects had one aim, especially, in common with our contemporary designers. They were striving for simplification. Wall surfaces became quite plain, except for color. Ornamentation was used sparingly and derived its effectiveness from a combination of simplicity and refinement. Above all, the Regency house became the ideal background for the subtle, graceful work of the new furniture designers.

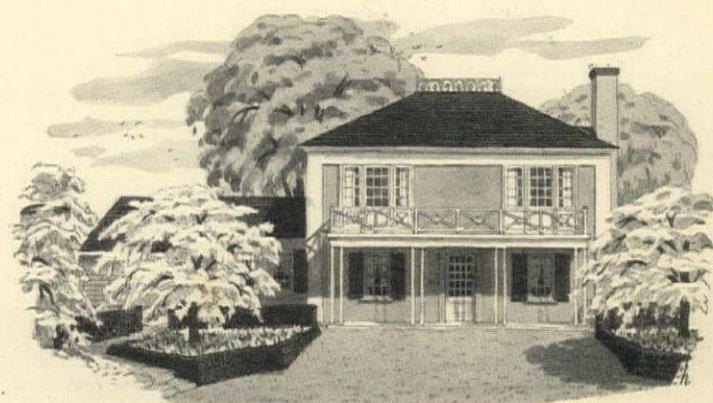
In designing our Regency home, shown in the sketches here and in more detail on the next two pages, our architect, Eastman Studds, has been notably successful in retaining the

spirit and atmosphere of the Regency tradition, as a background for our Regency decoration and furniture. Yet—perhaps more important—he has been equally successful in adapting his design to a plan which makes specific provision for the needs of the modern family with a normally restricted building budget.

The drawing at the top of this page shows the house as it appears from the entrance drive. It has simplicity, grace and, we believe, that indefinable thing called charm. The street façade exhibits an appropriate degree of formality, while the garden side (shown below) invites to relaxation in an atmosphere of quiet, sheltered seclusion.

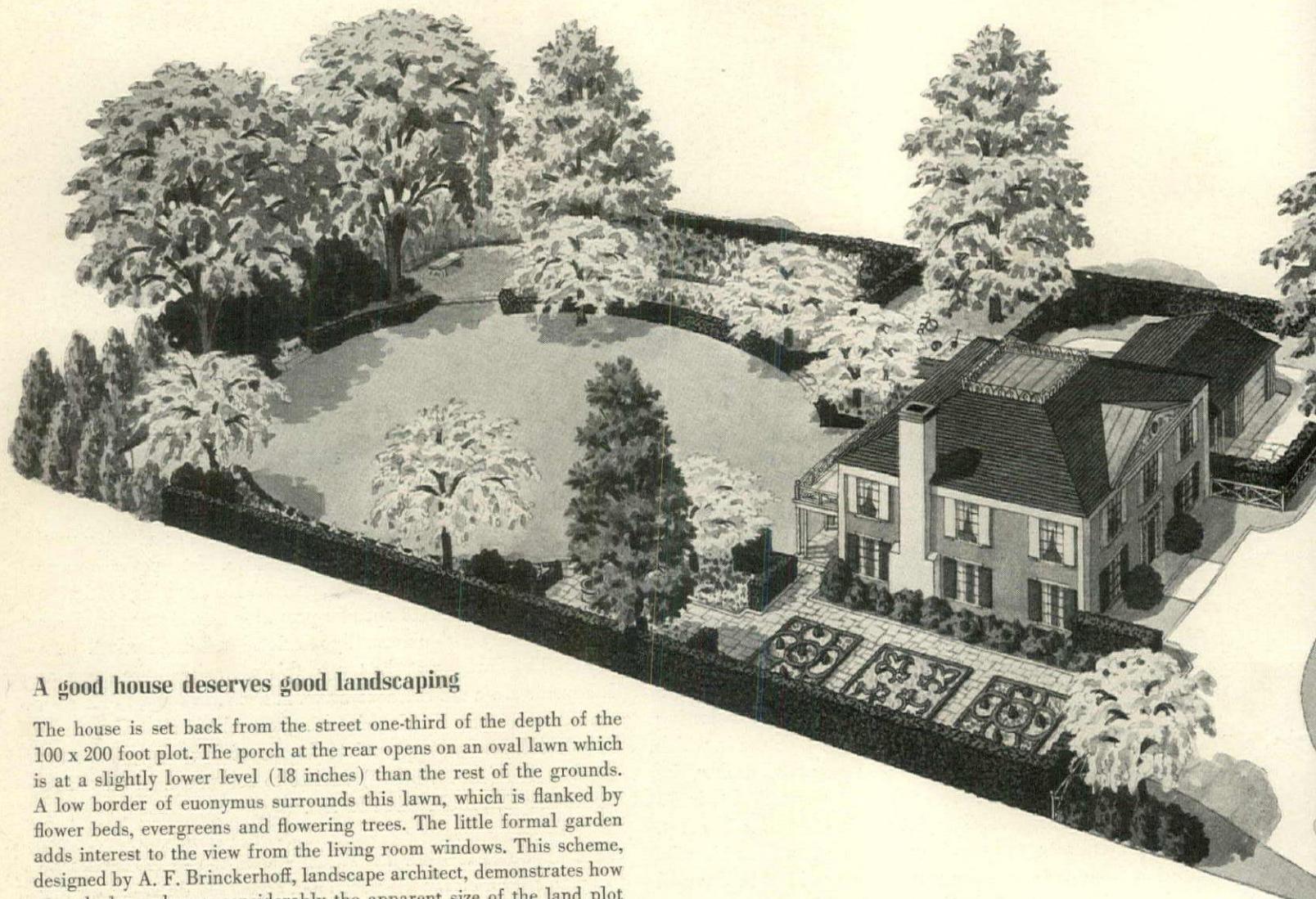
We wish also to draw the reader's attention to the landscape plan shown on the next page and especially designed for our Regency House by the well-known landscape architect, Mr. A. F. Brinckerhoff. Note how delightfully this scheme complements the house itself, giving it at once a setting of rare individuality, and at the same time making the most effective use of the entire plot. This result can only be attained when the landscape plan is developed simultaneously with the design of the house itself; and in this case it was a determining factor in locating the exact spot for the placing of the house in harmonious relationship to the plot as a whole.

In this way our Regency House, from its fundamental inception to the development of the smallest detail, has been worked out as an integrated, balanced design, a background for gracious modern living.



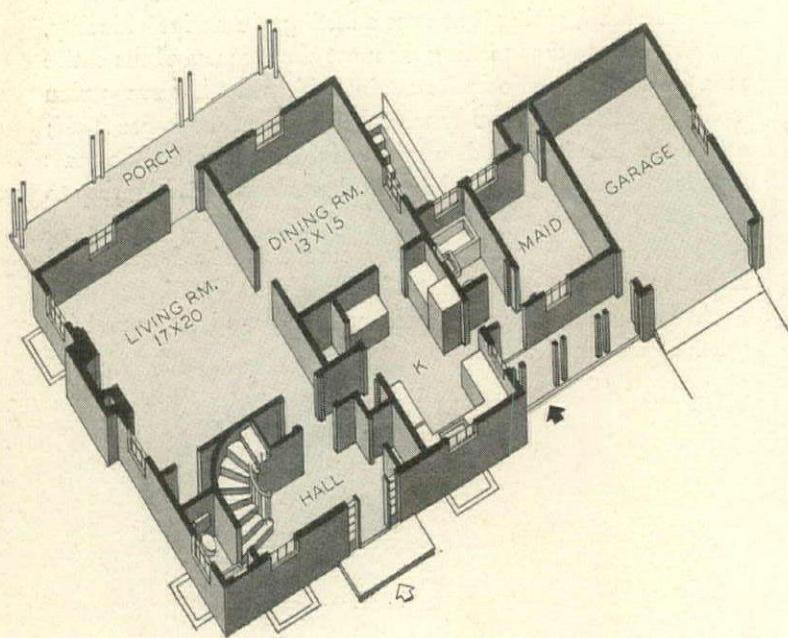
Plans and details on the next two pages

Plans and details of our Regency House



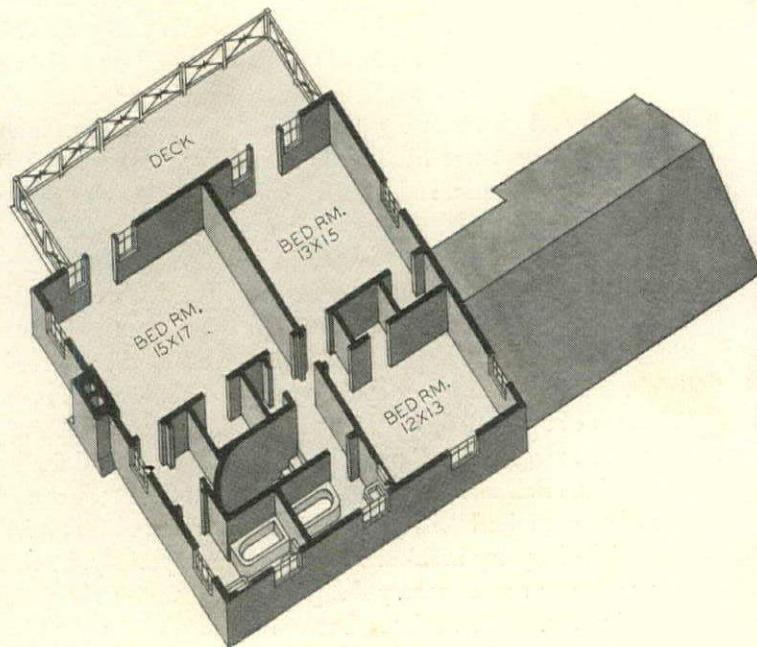
A good house deserves good landscaping

The house is set back from the street one-third of the depth of the 100 x 200 foot plot. The porch at the rear opens on an oval lawn which is at a slightly lower level (18 inches) than the rest of the grounds. A low border of euonymus surrounds this lawn, which is flanked by flower beds, evergreens and flowering trees. The little formal garden adds interest to the view from the living room windows. This scheme, designed by A. F. Brinckerhoff, landscape architect, demonstrates how a good plan enlarges considerably the apparent size of the land plot



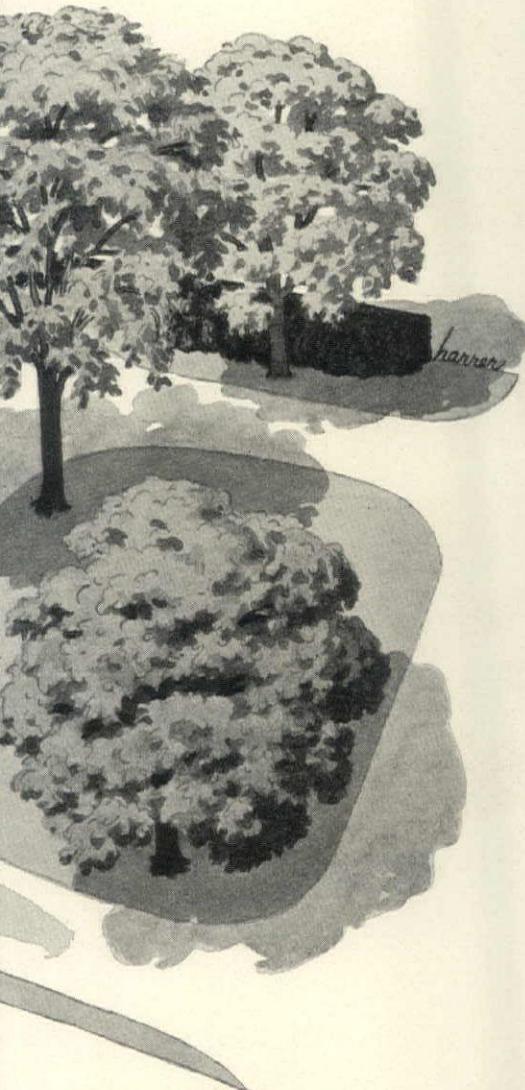
First Floor

With a one-car garage, as shown here, the house could be placed on a plot 80 x 100 feet. The architect, Eastman Studds, suggests that this is minimum for a house of this size (approximately \$15,000). Important features of the first floor are the spacious entrance hall, and the straight-through vista from the front entrance door to the porch



Second Floor

Each bedroom has ample closet space; the stairs are so located that no space is wasted on halls. The master bedroom has a dressing room adjoining the bath, and the bathrooms are placed back to back to effect economy in arranging the plumbing lines. Master bedroom and children's room open on the deck overlooking the lawn and garden



Scale drawings of major details

RIGHT: The drawings shown here were taken directly from the architect's blueprints of the Regency House. The exact proportions of each item are clearly indicated by the dimensions given. Economy was effected by utilizing available stock parts for such details as the stair rail, cornice moldings, door trim, blinds, etc. Carved ornaments on doors and pediment were specially designed.

Exhibition Houses

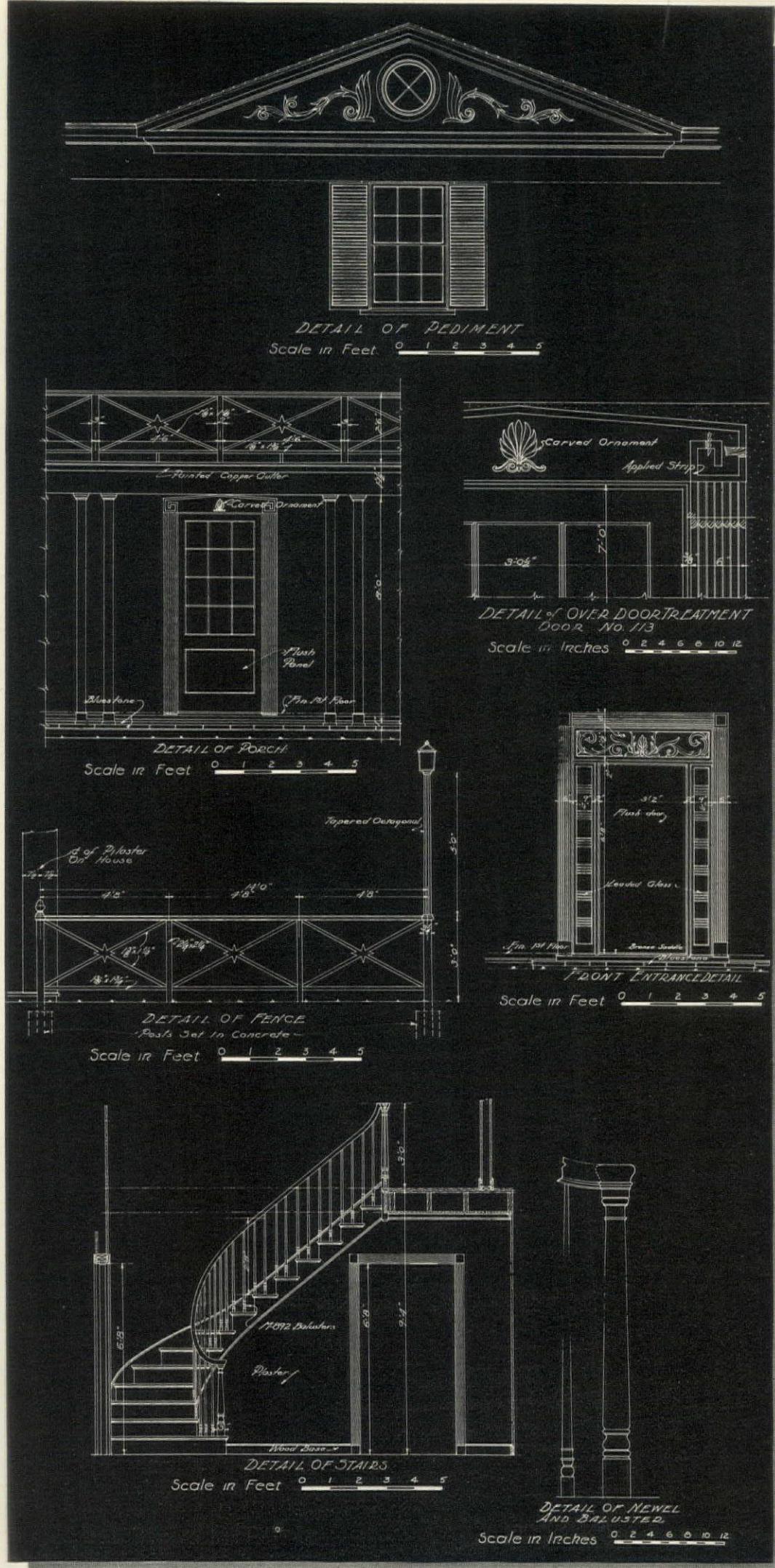
Our Regency House is being built and decorated by the following stores:

CARSON PIRIE SCOTT & Co.; Chicago
MILLER & RHOADS, INC.; Richmond,
Va.

JOSKE BROS. Co.; San Antonio, Tex.
STEWART & Co.; Baltimore, Md.

ROBERT KEITH FURNITURE & CARPET
Co.; Kansas City, Mo.

And in modified form by:
BULLOCK'S; Los Angeles, Cal.





MARTIN BRUEHL

Regency table in Brighton Blue

Brighton Blue—clear shade of the sea at England's famous Regency watering place—keynotes this early Fall table. In a pale shade it colors the cotton damask cloth with a Regency design of twining roses and leaves. Embossed laurel leaves encircle the white china plates ("Regent's Park" by Haviland), their centers

gay with individual, naturally colored flowers. The silver is Lunt's "Regency" pattern, with restrained lotus leaf motif. Notes of clear crystal are the Cataract Sharpe stemware, and the lyre-shaped candelabra by Fostoria. Color glows in the centerpiece—full-blown pale yellow roses, white porcelain compote (Plummer)

Here we conclude our survey of the Regency style

Rooms for young people

Ten pages of sprightly decorating ideas
for boys and girls from five to twenty

ARE children people? Every parent sometimes wonders! But one thing we are sure of—and the best psychologists agree—that all children long to be “grown-up”; to acquire the manners and the taste of their parents; and to be “people”—and treated as such—in the best sense of the word.

Even very young boys and girls appreciate pleasant surroundings, and it's none too soon to give them rooms, at home or at school, which are really their own and to which they can proudly play host or hostess to their friends.

On this and the next nine pages we have gathered a bookful of ideas and suggestions for young people's rooms and what to put in them—from a nursery for five-year-olds to bedroom-sitting rooms for college girls. We think they are all practical, comfortable and attractive to young eyes, and we hope they give you the will and the means to sprightly decoration—or redecoration—alike for eight-year-old Johnny in school and teen-age Alice in college.

COLLEGE and away-at-school rooms present different problems—so we'll start with suggestions for younger children's rooms—which, of course, are a part of your own house. You'll do well to make these always more sitting room than bedroom, because both you and the children will get along with much less friction if you each have an area to yourself for both work and play. (Billy's airplane construction and Father's enjoyment of the Philharmonic don't necessarily combine to produce harmony!)

Consider the infinite possibilities of built-in furniture—for clothes, extra blankets, toys, games and sports equipment. The more you can build in, the more room they'll have for play. Consider tough, modern, clean-surfaced materials—linoleum, Micarta, rubber, washable paint and paper. Consider the child's own preference for colors; a good example of this consideration is seen in the three brother-and-sister rooms on page 38. Dorothy, the youngest, chose red, white and blue—gay, simple color scheme for a young, forthright child. Marjorie, eight years old, is already a young lady—she chose pastel peach and blue—and was delighted beyond words with the “fairy princess” canopy over her bed. Charles, the eldest, already shows masculine preference for deep, rich colors, and chose beige and rust in sturdy, rough textured fabrics, and light modern American oak.

And consider, finally, his or her hobbies—ship-building, dolls, airplanes, stamps and so on. Good example of how to build rooms around children's interests are seen on pages 36 and 37.

Decorating college rooms is an entirely different problem—to be solved, mainly, at long distance! If you can, without traveling halfway across the con-

tinent, visit the college before it opens, and look at her room; take measurements of windows, wall-spaces and so on (so that you can fill her “mail-orders”) and get a copy of the college rule book.

When you do see her room, you may be appalled, because, unfortunately, older college buildings sometimes run to practicality rather than beauty; nondescript oatmeal walls, brown woodwork, furniture belonging to no period whatsoever, and a taupish rug. The room will probably contain a bed, dresser, inadequate desk, and a straight chair. The rest is up to you and your daughter!

What you will get is probably a good-sized desk—of utmost importance in her college life—a comfortable easy chair, with something to put her feet upon; a dressing table, with a good mirror—triplicate if you can; and bookcases and cupboards to store her working and playing impedimenta.

IN BUYING—we can't emphasize it too strongly—I choose attractive, well-styled and well-constructed furniture. If you do, you can fit them easily into your own home after her graduation; and, what's more important, she will be happy for four years in comfortable, pleasant surroundings.

Draperies, bedspread and window seat cushions may be of less expensive, though no less well styled, material. Her taste in colors and patterns may change radically in four years—probably will—and the freshman who chooses tricolor sailboat curtains may metamorphose into a sophisticated senior with a taste for Eighteenth Century flower prints and chartreuse and pale salmon modern stripes!

College rules prevent you from doing very much in the way of permanent decorating; you can't paint furniture belonging to the college; you can't nail, paste or pin things on the walls, or change their color; you are usually charged extra for extra lights. Even within these rules, however, there are many charming schemes you and your daughter can work out—four suggestions are on pages 30 and 31.

And there is a wealth of less permanent “decorating” which will make her life a joy—tea things, closet trappings, music-makers, games—they're just as important and most inexpensive. We show four pages of them—32 to 35. Keep a list of these on hand, and include one or two in the “box from home”. And, further, suggest them to doting aunts whose choice might otherwise run to five-year diaries and tooled-leather “memory books”!

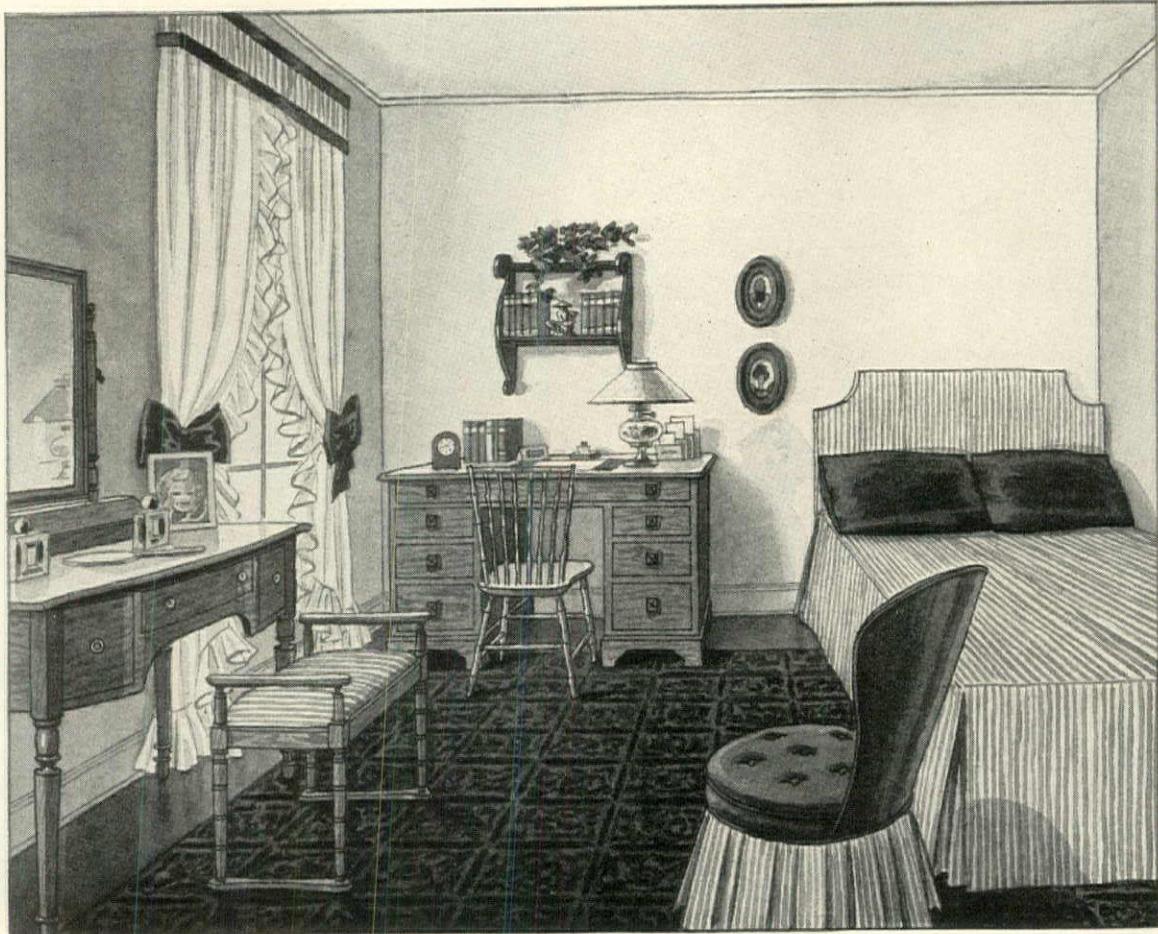


Slated for college success

Femininity plus keynotes this room designed primarily for the college girl who lives at home, though many features might be taken bodily into the average dormitory or sorority house. Such, for instance, as the idea of slipcovering the head of the bed in blue and white satinet; of the bed cover itself, or of the comfortable little skirted slipper chair.

The walls are painted soft peach, while the carpet is Firth's new 18th Century pattern in tones of blue. Striped fabric is from Witcombe-McGeachin; plain blue is F. Schumacher's Glosheen; the curtains, Forster permanent-finish marquisette.

The Colonial desk, hanging shelf, dressing table and chest (not shown) are all Statton maple; the bed is Simmons; slipper chair, Custom & Modern Co. Old-fashioned oil font type lamp is from Abels-Wasserberg, and the clock from Wm. L. Gilbert.

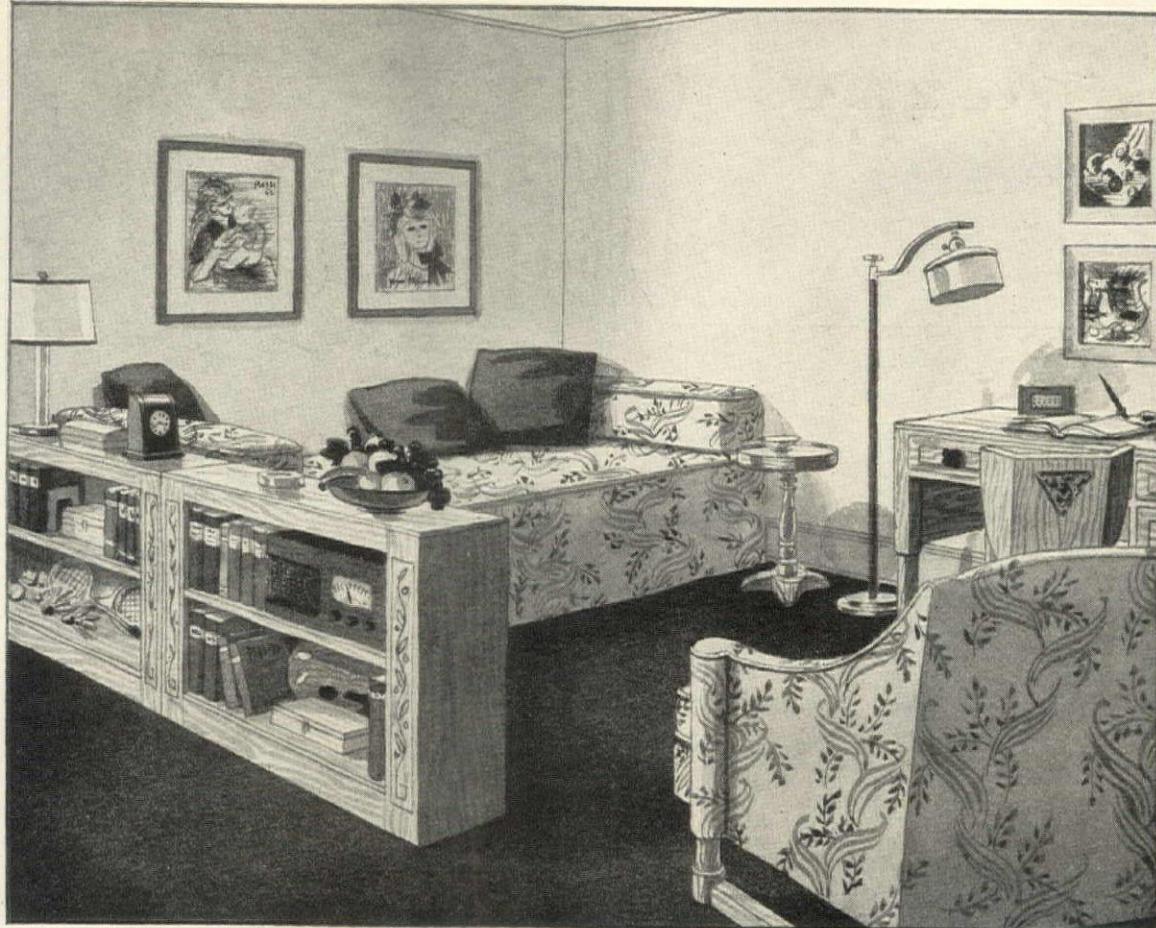


Sturdy and athletic is the atmosphere of this room planned for a northern college where Winter sports are practically a part of the curriculum. You'll probably find the girl who owns it on the slopes skiing every week-end and she may have taken a tennis trophy or two.

Like the other rooms on this page it is laid out to average college room dimensions—this room, however, boasts a corner window, hence the position of the desk. The "Tex-Tred" cotton rug from Amsterdam Textiles is natural beige with red and green stripes like a Habbitant blanket.

The furniture and lamps are knotty pine, made by Old Hickory. Walls are left white, setting off the bedspread of brilliant green and burnt orange woven material in small plaid-like checks, from Louisville Textiles. Draperies are same material. The clock is from Warren Telechron

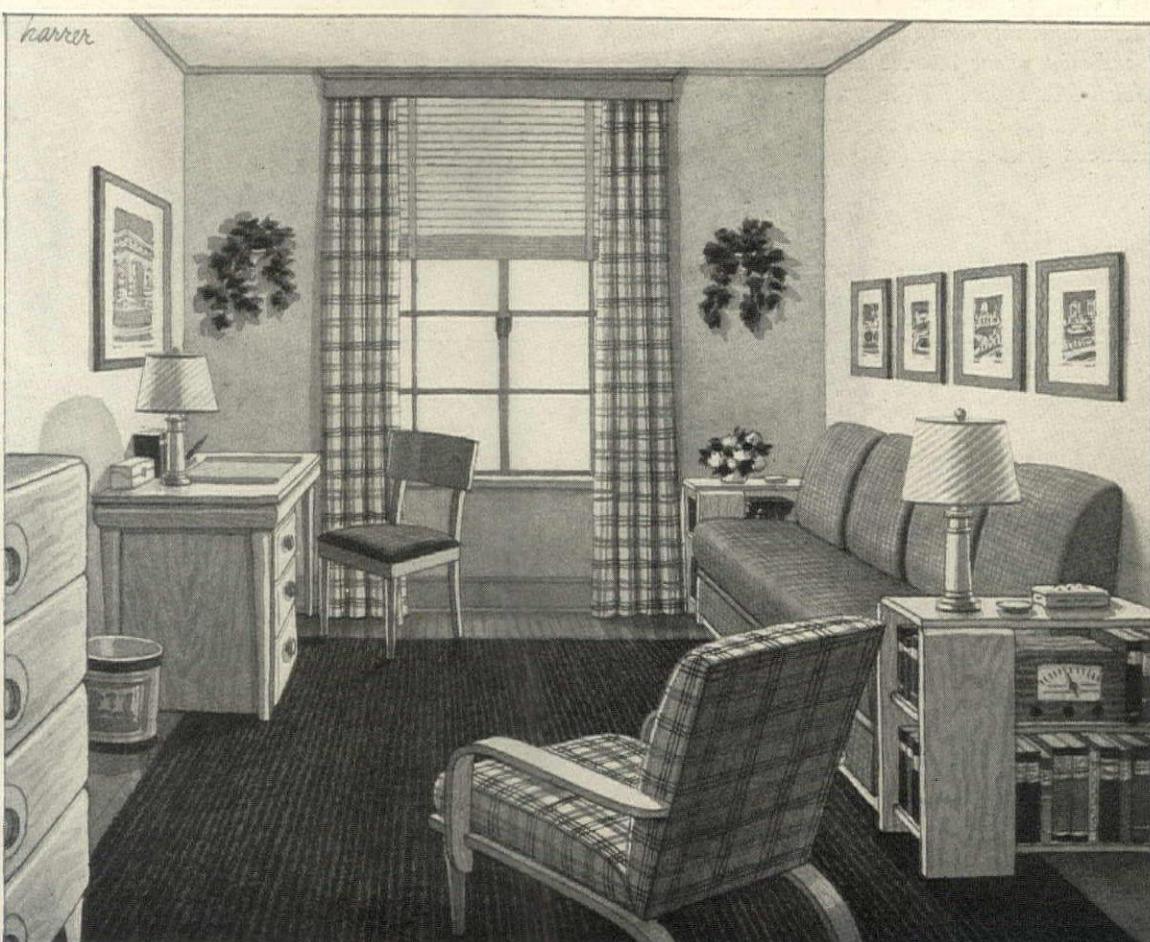




Art to the rescue here, with brightly hued reproductions of French modernists against the usual uninspired and uninspiring cream of college dormitory walls.

The floor has also been covered in green Amhaco broadfelt, inexpensive and colorful, while the book-cases form an end for the daybed which is, by the way, the traditional mattress and boxsprings on feet, and supplied by the college. Square bolsters are added and covered, as is the chair, in the same green and white textured material, from Riverdale; while other cushions repeat the bright colors of the paintings on the wall.

All the furniture is British Oak from Jamestown Lounge, including the dresser which is not shown. Curtains (not shown) are a coarse beige net from Callaway Mills with horizontal green bands. Floor lamp, Mutual Sunset; clock, General Electric



Versatile room for a girl with varied activities. The furniture was especially designed to meet the needs of college girls and young people with one-room apartments.

The sofa is a full-width single bed with unusually thick cushions which make the seat narrow enough so guests don't find themselves sitting on the backs of their necks. There is a drawer underneath for bedding and blankets. The desk is really a small chest of drawers that slips under a console that opens to card-table size.

The finish is light maple, and all furniture is by Conant-Ball. The cotton Tex-Tred rug in deep navy contrasts with the dormitory cream of the walls. Curtains and chair are of wide textured plaid in soft blue and coral on beige; the daybed in a pale coral texture, both from Forster. Lamps from Mutual Sunset Company. Metal Venetian blinds; By Miller-Connell

We design four rooms, tops in feminine comfort, that can transplant successfully from home to campus and back

Student Counsel

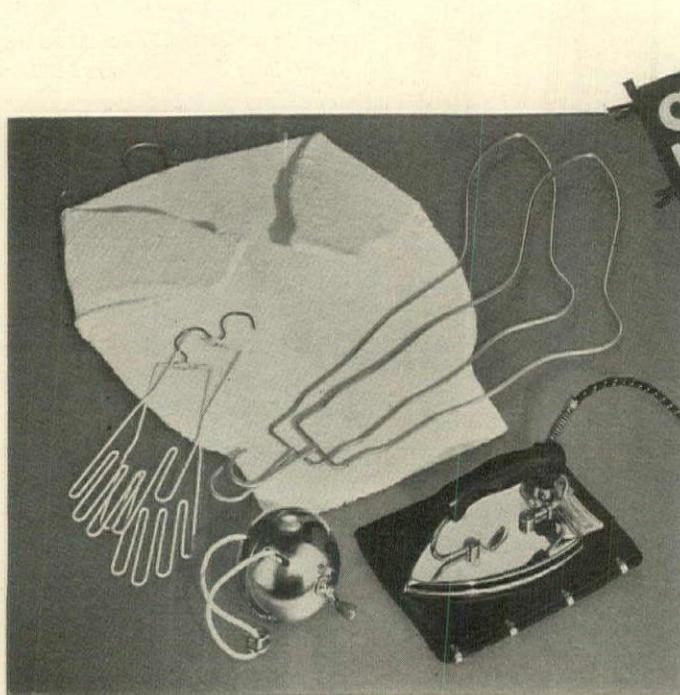
Useful and attractive items you can pack in her "box from home"



Grind if you must—but do it attractively with these: Polaroid glareless desk lamp, about \$9.75; Lewis & Conger. Telechron electric alarm; about \$7. Schierenhide laminated leather desk set, about \$19. Link leather frame for the one-and-only, about \$15. All Hammacher Schlemmer. Left: Webster Collegiate Dictionary, leather bound, about \$6; card file, \$2.50; letter file, seasame lock, \$3; all Macy. Monogrammed glass bookends, \$5.50; Lewis & Conger



Heavy theses, light correspondence: Royal "Arrow" portable typewriter with choice of six type faces, smaller in size especially for personal stationery; about \$54.50 in case. Eaton "Socialtype" stationery; the borders match gay-colored typewriter ribbons; about \$1.25 box. Rubber-wheeled typewriter table, about \$3. I. E. S. floor lamp, \$18. All Macy



Laundry problems solved quickly with these: Terry cloth covered sweater dryer for your favorite Brooks, about \$2.75 at Altman. Glove dryers, rustproof, about 30c pair. Rustproof sock dryers—for knee-highs—about \$1 pair. Winsted traveling iron, with automatically controlled heat, weighs only 3 lbs., folds flat and tucks into suède cloth zipped case; about \$6. All these at Lewis & Conger. The "Saturn" sphere holds a clothes line which winds in and out with the greatest of ease. Costs about 90c at R. H. Macy



Neat kits hold upkeep essentials: The top one, a Wiss sewing kit, holds embroidery scissors, 6" sewing scissors and a rack to hold six large spools. Leather, lined with Celanese satin, about \$9 at Altman. Car-Doc First Aid kit holds Band-Aid, tape, cotton, scissors, iodine, etc., all in zipped leatherette case; about \$5 at Lewis & Conger. Shoe cleaning kit includes polish, cloths and a suède-brush; about \$3.25. Long-bristle tweed brush, \$2. Both Hammacher Schlemmer



Beauty is as beauty does—watch your weight wherever you go with a traveling scale in a neat case—blue, ivory, black or white trim; about \$4.50. The plug-in electric mirror gives proper makeup light; it has both magnifying and plain mirrors and an outlet at the side for curling iron or electric razor. It comes in ivory or green, and costs about \$9. The General Electric curling iron turns unattractive wisps into neat curls; priced at about \$2.50. All at Hammacher Schlemmer

Vanity vanity

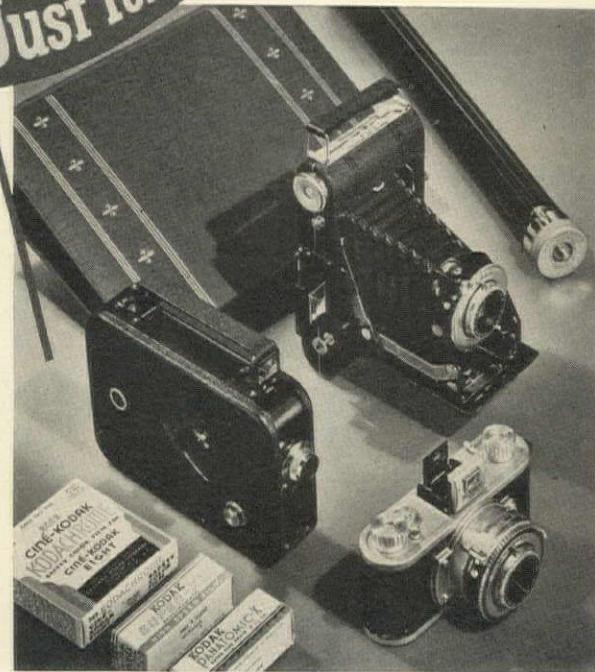


Three collections for permanent good looks. Harriet Hubbard Ayer's "Travelight" beauty kit holds Luxuria cream, Nite cream, foundation, skin lotion, mascara, rouge, lipstick, powder, cologne, comb and mirror; in smart fabric or patent case; about \$5. Wiss manicure set, including manicure nippers, is about \$7 at Altman. Early American Old Spice tote basket (for carrying bath essentials down the hall) has soap, bath salts, cologne and talcum; about \$2 at Lord & Taylor



All work and no play is true even at college—give your mind a rest with these. Traveling backgammon set, with collapsible cups, catalin men in a flat airplane linen case, costs about \$10. Streamline Kem cards in smart ribbed plastic case, are about \$6.50 for two decks. Bezique, fascinating Victorian game enjoying a welcome revival, about \$5. Card table cover with waterproof corner flaps which can be turned up for beverages, about \$1.50. All at Lewis & Conger. Traveling domino set, catalin men in walnut box with counting board in the cover, costs about \$7 at Abercrombie & Fitch

Just for fun



College without cameras? Perish the thought; take one of these. Foreground, Kodak 35—high speed, precision in an inexpensive "minie"—about \$33.50. For Kodachrome also. Right center, Kodak Vigilant Six-20—tops for moderate price, about \$17. Ciné-Kodak, for skiing, tennis, all sports movies, about \$29.50. Tripod, light and strong, about \$4.50. Fotofolio, which will hold a hundred of your treasured collection of prints, about \$3 at C. Pozzoli

Student Counsel

(Continued)

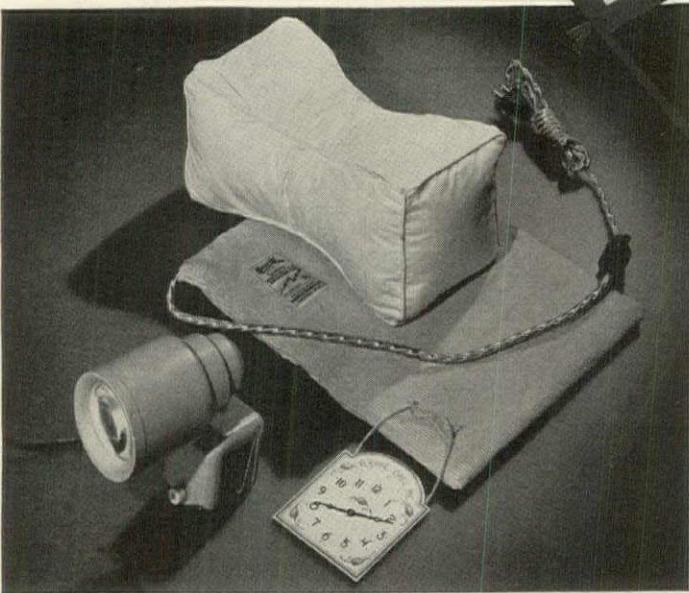
Tips for tea



Snacks can be attractive even if not in the grand manner, with these: Sturdy bridge table, in light finish, about \$7.50. The leatherette hassock opens for storage space; about \$14. Both Macy. Dirilyte, gold-colored metal, makes a college kit of 6 forks, 6 knives, 6 spoons, jelly spoon, sugar tongs, in smart maroon flannel kit; about \$26; Carole Stupell. Damask tea cloth, 6 napkins, about \$8.50; Mosse. Syracuse "Briarcliff" flowered china: plates, \$6, \$9, \$12 doz.; cup-and-saucers, \$13 doz.; Stern. Kensington bowl, \$3.50 Lewis & Conger

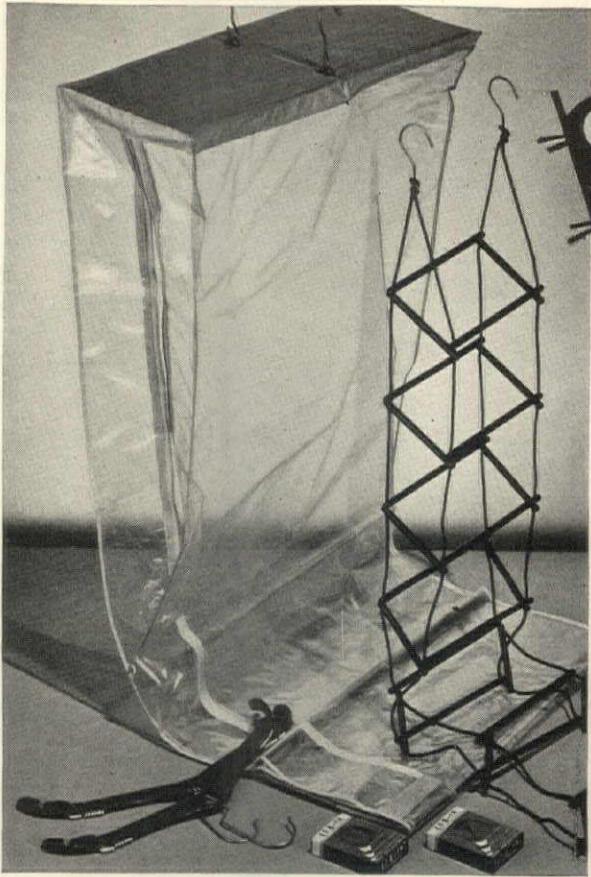
Five o'clock or midnight—coffee or tea—very simple with four electric appliances. Wide-mouth Silex coffee maker, about \$5.50. One-slice Toastmaster, about \$10. General Electric grill for delicious sandwiches, with waffle grid, about \$10. Chase electric tea kettle, about \$8. All Hammacher Schlemmer. For storing contents of the "box from home": metal box, pastel enamel, guaranteed mouseproof, \$1.75; fat pottery cookie jar, like Grandmother's, \$1. Both Macy

Take it easy



Creature comforts may as well be considered while you cram physics or English Lit. A little pillow, shaped to fit neck, costs about \$3. Underneath it is a Hewitt heating pad—grand for stubborn Charley Horses from Fall hockey. Safe, flexible; heating element is woven wire; about \$5. A Spotray lamp lets your room-mate sleep while you study for tomorrow's test; clamp-on model, beige or bronze, about \$4.50. The little tôle sign "Please call me at—" makes sure you won't oversleep; about \$3. All at Lewis & Conger

If your brains work better with your feet up, try these: "Comfor-Table" fits bed or chair, holds your book or papers; collapses flat for storage; about \$6. Six-way rep pillow supports your frame at any angle; about \$3. College heat is turned off at midnight—insulate with Zip-a-Robe, 54" x 72" plaid wool throw which goes into a zipped canvas case; good for football too; about \$6. All these are to be found at Lewis & Conger's Sleep Shop

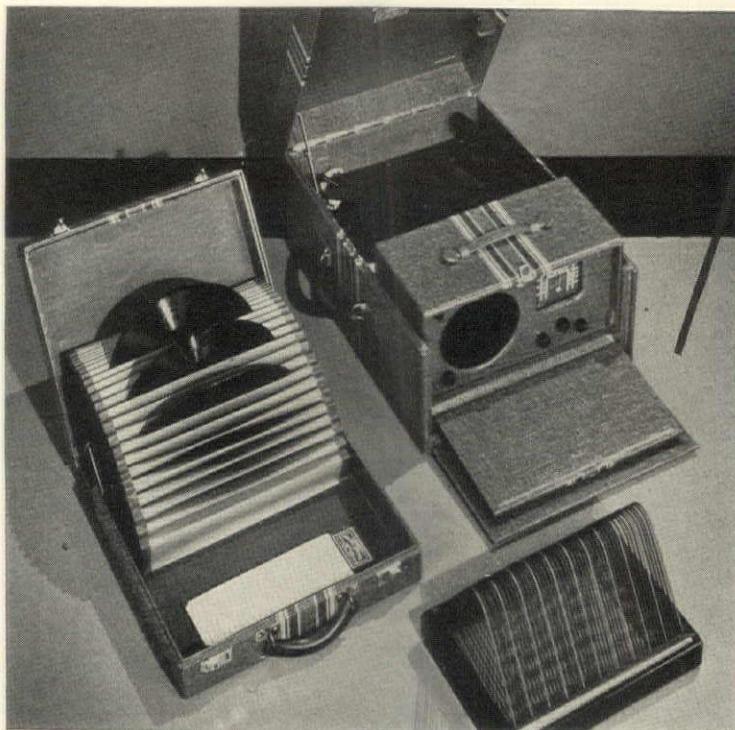


Smart stowaways

"A place for everything" still holds true—it's easy with a well-equipped closet. The Cellophane garment bag, full-length, holds 8 evening dresses; about \$5. The plastic hangers have automatic clips for narrow straps; about 30c each. Lur-Em moth traps attract and kill moths, keeping them from a square meal on your fur jacket; perfectly odorless; \$1 dozen. Hammacher Schlemmer. The ladder-like gadget is a shoe rack; about \$1 at Altman

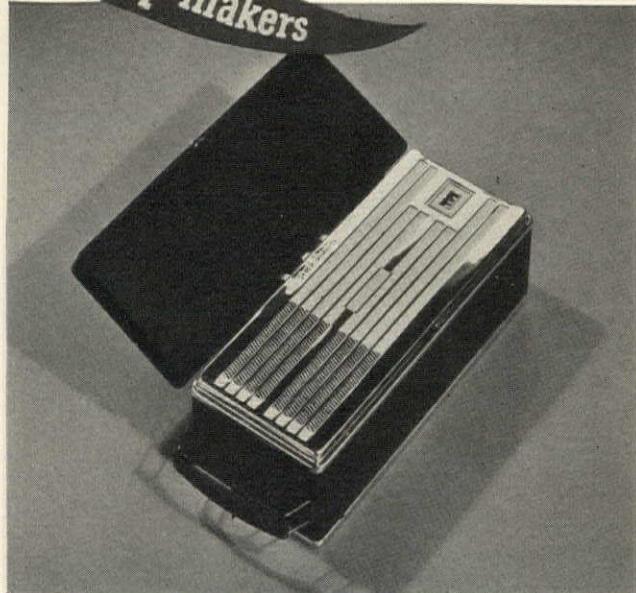


That bandbox look is defeated by dust—make war on it with these. The blanket chest is of Tennessee cedar, simply varnished to bring out the beauty of the wood. It rolls under your bed (cover hinged so you don't have to pull it out all the way) and costs about \$18 at Lewis & Conger. The box ensemble is covered in pastel wallpaper: nest of two hat boxes, about \$3; nest of 2 transparent linen boxes, \$6; nest of blanket boxes, \$6; glove, utility and handkerchief boxes, 65c each. All, Hammacher Schlemmer



Music not only has charms but plays a more and more important part in both study and recreation. The portable combination plays eight records automatically, with excellent reproduction; the radio is a portable, complete removable unit; eight tubes, tone control for records and radio. In airplane luggage, combination is about \$150. With it, the matching record carrier holds 25 records, 10" or 12"; costs about \$11. For smaller budgets, choose the wire record rack; for 50 records, about \$3; for 100, \$7.25. From Liberty Music Shops

Melody makers



Made for college students, RCA's famous little "camera" radio. It is the smallest practical radio ever built—and is a natural for beer picnics, football trips and all sorts of expeditions and excursions. It weighs only 4½ pounds; measures 3¾" x 8⅞" x 3". Aerial is in cover; radio switches on automatically as cover is opened. Two concealed dials at the end control the station and volume. The price is about \$20 complete with batteries. From Liberty Music Shops

A child's room is his castle

Teen-age boys and girls will delight in bright rooms like these, where they can display collections, entertain friends



For dolls and costume prints

ABOVE: For a young girl's collection of dolls, figurines and costume prints this bed-sitting room was decorated. Rose and old blue thistles adorn the wallpaper; the end walls, trim and inside of bookshelves are painted old blue; this shade was also chosen for the bedspread and bolster.

The carpet is beige, and before the daybed is a colorful rag rug. Bright accents are provided by the costumed dolls, the prints and the book bindings. At B. Altman

Collection of ship models

RIGHT: A boy's love of the sea and its sailing ships inspired this colorful bedroom. The old-fashioned wallpaper is *café au lait*, olive and light green; the floor is spattered dark brown. And his special treasures include a world globe, a portable radio, and a private bulletin board of cork, conveniently placed at eye level.

The "North Cape" furniture is maple with leather drawer pulls and trim. Lac red dominates the Mazurka plaid on the armchair; the bedspread is in olive green chevron stripes. This room is at R. H. Macy



Built-in bed, desk, shelves

ABOVE: Shipshape and space-saving is this room for a boy. Bookshelves are over the bed, and a desk forms its footboard; all pieces are in waxed oak. The walls are pinky-cinnamon, rug deeper; draperies and upholstery are brown, rust, lemon. In New York apartment of Mr. and Mrs. Alexander Kaye; Betty Mindlin, decorator



House & Garden plans the same room for a boy or a girl

LEFT: This tailored room is for the young high school man of the family, with furniture of sturdy maple, textured homespun curtains and bedspread, chair and window seat covers of tangerine corduroy. Furniture from W. F. Whitney; rug, Alexander Smith; crash, Forster Textile Mills; corduroy, Ann Hatfield; lamp, Paul Hanson; desk set, Froelick Leather Craft; radio, Liberty Music Shops; typewriter, Remington; clock, Seth Thomas; foils, decoys and other accessories, Abercrombie

BELow: The same room, the same furniture, the same plan as above, with feminine trappings. Cabbage rose chintz at windows and on the bed, perky ruffled bolsters, skirted rose and white striped satinet slipcover, and a coffee table with tea things, succeeds in changing the gender. Hook textured rug, Bigelow-Sanford; fabrics, Witcombe-McGeachin; lamps, Ovington's; desk set and tea-set, Pitt Petri; Philco radio, Liberty Music Shops; Seth Thomas clock; porcelain bird figurines, Mayhew Shop; aluminum casement windows, General Bronze Co.



BRUEHL



Brother and sister rooms

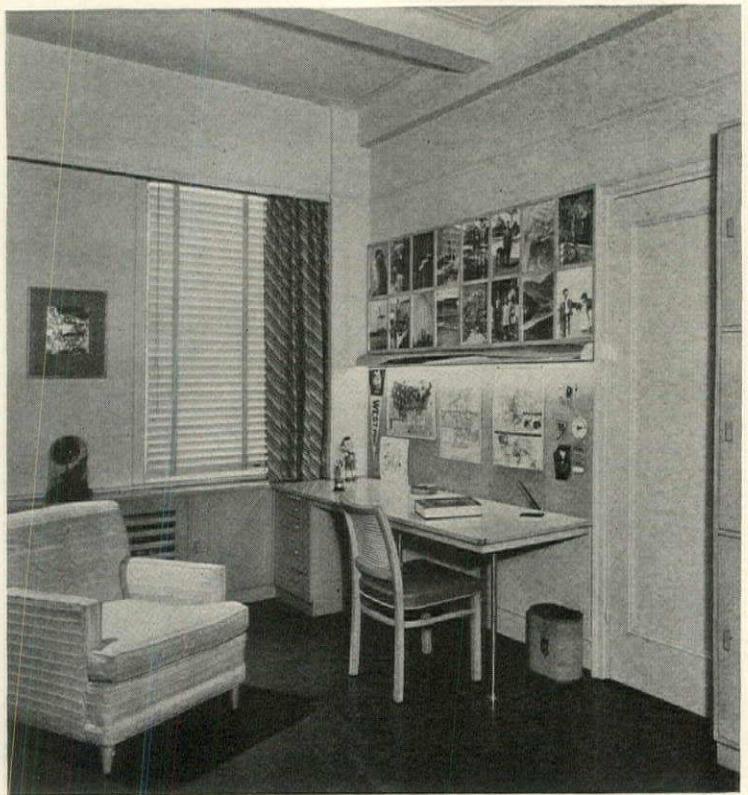
Clear modern colors make three cheerful schemes for a boy and two little girls

Tricolor for Dorothy, aged 5

RIGHT: Pickled pinstriped fir makes all Dorothy's furniture—the built-in cupboards and drawers, chairs and blue Micarta-topped table. Floor is royal blue and gray rubber; curtains are sheer voile striped red, white and blue. Bedspread is blue stitched chintz, chair red. A scalloped valance in bright royal blue runs all around the room

Peach and blue for Marjorie, 8

BETWEEN: Like Dorothy's, Marjorie's room has many built-in cupboards, lacquered peach, with carved gold stars. The little canopy is painted peach, and quilted peach chintz lines the niche below it; the draperies are gray-blue. The gay bedspread and chair cover are quilted chintz in peach, gray-blue and green. The floor is gray-blue linoleum



Rust and beige for Charles, 11

ABOVE: In Charles' room, pickled straight-grain American oak was chosen for wood trim and furniture; the floor was covered with deep, rich rust linoleum. Desk top is linen-color Micarta. The easy chair is covered in heavy-textured beige cotton; the draperies are rust, brown, yellow, turquoise. All rooms, Joseph Douglas Weiss, decorator

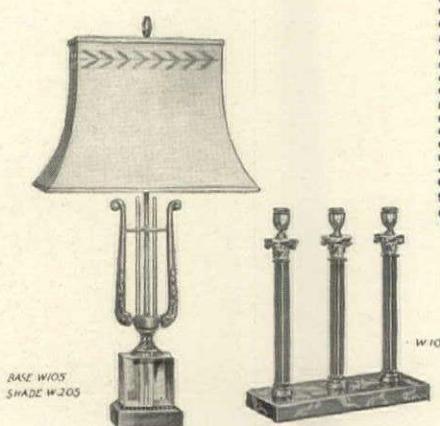


Regency Shades by Fenchel

Fenchel's contribution to the Regency Ensemble is a group of beautifully proportioned bell-shaped shades of hand-sewn tailored Celanese satin. The styles, shapes and the wide range of colors are true Regency. Sizes are available for all types of bridge, floor and table lamps. Shade sizes are 12", 14", 16", 18" and 19" in diameter at the base of the shade. See these lovely Fenchel shades—they will do wonders for any decorative scheme.

FENCHEL, INC.

*Chicago Showroom—902 So. Wabash Ave.
New York Showroom—390 Fourth Avenue*



Lamps and Accessories by Mutual-Sunset

From Mutual-Sunset's specially designed group of Regency lamps—a lyre design with crystal cube base and gold electro-plated mountings and finish. The smart square shade is of stretched silk with gold appliquéd design around the top. The three-column candlestick finished in black and gold with black and gold genuine marble base is from Mutual-Sunset's group of decorative accessories in the Regency manner.

MUTUAL-SUNSET LAMP MFG. CO.

*New York Showroom—540 Empire State Building
Chicago Showroom—1221 Merchandise Mart*



Regency Shades of Celanese Satin

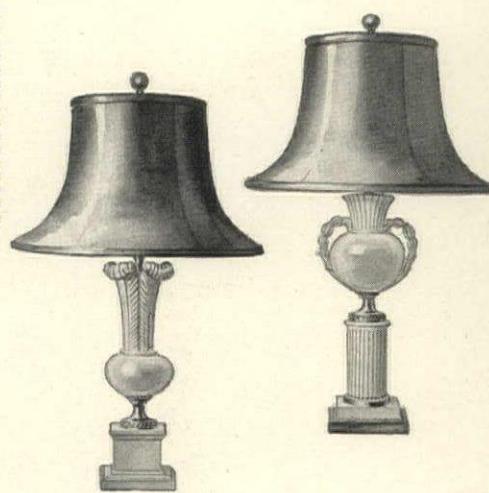
BY FRANKLIN LAMP MFG. CO.

Opaque shades in Regency style and colors, of stretched Celanese satin. Three sizes; 8 inch shade for vanity lamp, 10 inch shade for night table lamp, 12 inch shade for occasional lamp. Also notice the matching Regency bases with gold mountings and the lamp columns covered with fine pleated Celanese satin in the authentic Regency colors. These charming and highly decorative lamps come in three heights, 18", 20" and 22".

FRANKLIN LAMP MFG. CO.

*3412 J Street, Philadelphia, Pa.
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FOR THE REGENCY ENSEMBLE



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Los Angeles Showroom—Los Angeles Furniture Mart
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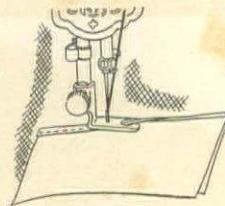
*Reg. U. S. Pat. Off.

Residual shrinkage of Shrunketized Fabrics does not exceed 2 per cent... look for the mark on the selvage!*

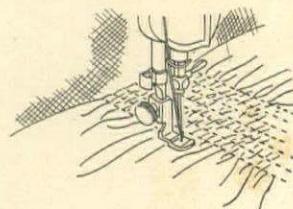
RIVERDALE
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JUST-SEW STORY

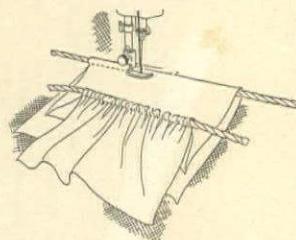
If you are clever with your fingers and ambitious to boot, you can make many of your decorative fripperies. In fact, with some of the sewing aids you can use on your sewing machine, ambition is practically all you need.



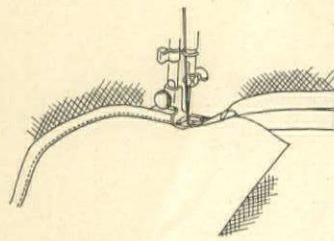
Perfect hems flow quickly from the foot hemmer (which replaces the presser foot). Any hem up to one inch wide can travel unaided through hemmer



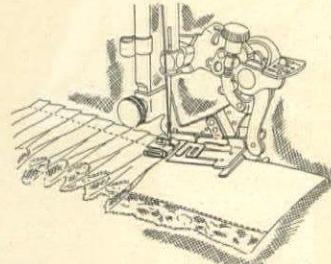
Shirred flounces for bedspreads, smocked effects and unusual ruffled surface effects are accomplished with record speed by the small gathering foot attachment



For trimming slipcovers, upholstery, or draperies—it's no trick to do your own cording beautifully with this cording foot attachment. It makes welting easy



Decoratively welted seams of the sort you need for slipcovers are easy with this binder attachment which folds and steers binding, so stitching can hug edge easily



Ruffles and pleats emerge from this ruffler attachment at the rate of a yard a minute. This gadget attaches to the back bar of the machine. All are from Singer

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Give this information for every room

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Type of Furniture _____ Color Scheme Preferred _____

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AMERICAN 18th CENTURY RUGS & CARPETS

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PREVIEW BY THE EXPERTS. Twice each year, top flight editors, decorators, and other authorities meet with H. E. WADELY, (standing) president of Firth Carpet Company, to confer on trends in decoration, and to talk over new designs. Above discussing Firth's "18th Century Designs" are (left) CHARLOTTE EATON, associate editor, *The American Home*... (right, front row) NANCY McCLELLAND, noted New York interior decorator; RICHARDSON WRIGHT, editor, *House & Garden*; CHRISTINE HOLBROOK, associate editor, *Better Homes & Gardens*... (second row) MRS. JAMES RITCHIE, representative American home-maker and consumer; PAUL MacALISTER, well-known designer, founder of The Permanent Exhibition of Decoration, Architecture and Crafts, Rockefeller Center... FRANCES HEARD, associate editor, *House Beautiful*.

HAS THERE stirred in your heart, too, a surging pride in the glorious early days of America . . . a love of its fine old houses . . . a yearning to surround yourself, as our forefathers did in the 18th Century, with furniture and rugs of undying beauty?

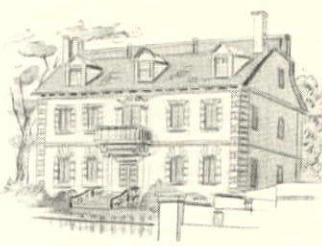
For you, and for every one who appreciates such things, Firth has spent years in research, recreating classic examples of 18th Century

rugs. With one ideal: to put this beautiful American heritage within the reach of every American, and at the most moderate cost.

You will find them completely adaptable to many furniture combinations. You will find deep satisfaction in their lovely colorings, their gracious livableness. And, as is true of all truly beautiful things, you will find them as good in years to come as in centuries gone by.

Firth Rugs and Carpets

You've seen their like in the Georgian homes of New England and Pennsylvania . . . in stately Charleston houses and the early plantations along The James. Now, in all their lovely designs and subtle colorings . . . and in far wider variety than is illustrated here . . . these heirloom rugs and carpets are at last available to modern home-makers at the most modest cost.



BOSTON



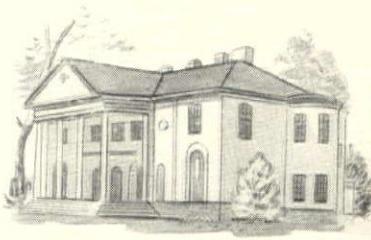
TWO CREATIVE FORCES met and blended in New England . . . the strong traditions of the Old World, and the dynamic vigor of the New. And from them flowered a truly American craftsmanship, a charm and integrity peculiarly our own. One such New England heirloom, a lovely hooked rug softened by the years, mellow in tone and texture, served as the inspiration for Firth's "18th Century Boston" design. (No. S. J. 48)



NATCHEZ



HERE ALONG THE NATCHEZ TRACE the planters had the leisure and wealth to pattern their homes after the best abroad. They brought over furniture and glass from England, rugs from the great weavers of France. Firth's "18th Century Natchez" has the aristocratic charm of a great heirloom of the early Natchez period. It is peculiarly suited to the modern use of the 18th Century style. (No. 6209)



PHILADELPHIA



HERE WEALTH WAS CONSIDERABLE, taste sophisticated . . . and to many a fashionable home came the splendor of rugs direct from the craftsmen of England. Firth's "18th Century Philadelphia," a bordered scroll and floral design on a Savonnerie blue ground, is characteristic of the refined elegance of the period. (No. 6203)



NEW ORLEANS



WHEN THE FRENCH FOUNDED New Orleans in 1718 they sought to transplant in this new world the refinements of their native culture. Many of the oldest families still possess the precious rugs which their ancestors long ago brought from France—rugs with the same charming floral medallions, the same graceful acanthus borders, the same Aubusson pink ground, as in the carefully designed Louis XIV piece shown here. (No. 6210)



CHARLESTON



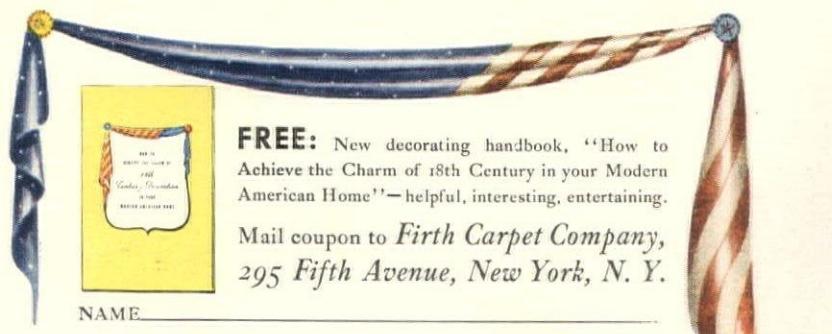
ONCE THE GLITTERING social center of a growing nation, Charleston yields from its stately houses countless treasures of long ago. On many a floor still blooms a magnificent carpet, sending its breathtaking beauty across the generations. Charleston has inspired no rug more glorious or more suited to our modern yearning for color than this chintz design with great blossoms coming off a dark ground. (No. 6215)



RICHMOND



WHEN WILLIAM BYRD OF WESTON founded Richmond village in 1737, what man could dream that in forty years it would become the Capital, knowing the step of America's most illustrious patriots? Today in Richmond still live the fine old homes and lovely furnishings of that day . . . the inspiration of Firth's gros point rug, notable both for its 18th Century charm and its rightness for 20th Century interiors. (No. 6216)



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In the view at right, a full-length Pittsburgh Mirror, lighted from above and flanked by smart mirrored chests, gives the dressing table unusual charm. The wainscoting of Carrara Structural Glass creates a fitting background for this striking mirror arrangement.

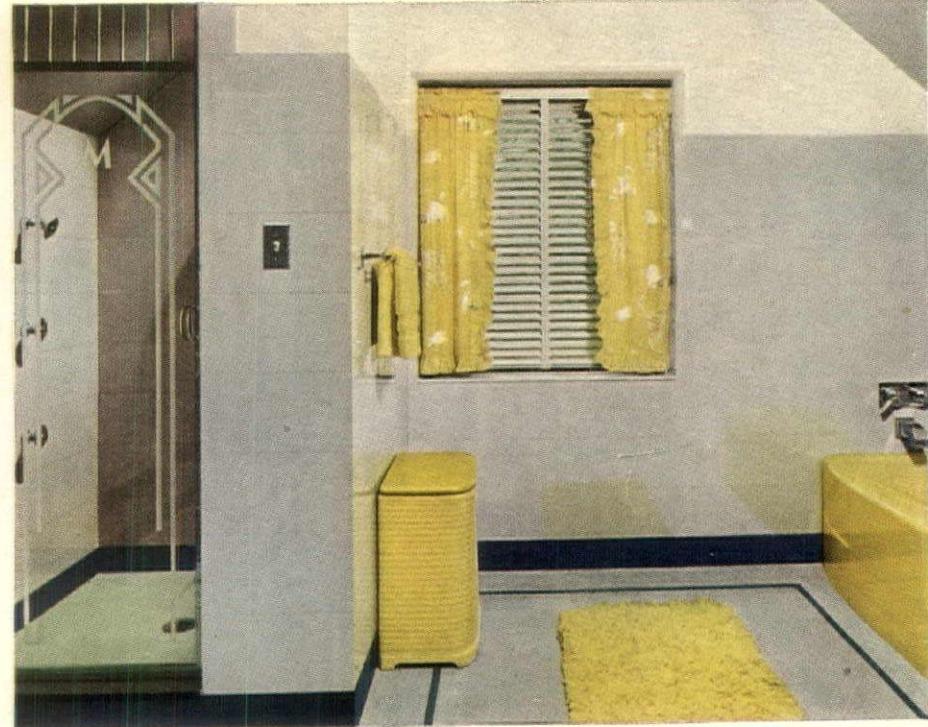
Another view of the same bathroom is shown at lower right. Carrara Walls are brilliant and lustrous. Mirror-like in their reflective qualities. Their soft color harmonies remain unchanged through the years. Carrara is non-absorbent, impervious, easy to clean with a damp cloth. Ten lovely colors to choose from. An etched Plate Glass shower door completes the practical use of glass in this bathroom. Why not use Glass to beautify your bathroom? Residence of Mr. and Mrs. Eugene Mori, Vineland, N. J.



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PITTSBURGH PLATE GLASS COMPANY, PITTSBURGH, PENNSYLVANIA

ADVENTURE IN REMODELING

A wife describes how she and her husband created a delightful home out of an old house in Evanston, Ill.

My only words of advice to prospective remodelers are few but emphatic. Either have an architect draw up plans for the proposed changes; or else, if you must do it alone, have a thorough knowledge of architecture and design, as much as you would need for building a new home. This is essential, for tearing an old house apart and putting it together again requires visual imagination and knowledge of design, construction, and materials. If you don't have this you will inevitably join the ever increasing group which my husband terms "remuddlers".

It all began in the not so distant days of the Depression. We walked and we drove, in the country and in the city, looking at houses, every kind and variety, criticizing bad ones and admiring those of good architecture. I learned a great deal about architectural details, good roof-lines, well balanced and proportioned doorways, properly spaced windows. I learned that intelligently applied landscaping can make a poor house look better, and badly handled landscaping can help ruin a well-designed house. Along with this study we kept a voluminous notebook made up of clippings from all the current home and garden magazines to be used as future reference material.

(Continued on page 46)



THIS IS HOW THE ENTRANCE FRONT LOOKED FIRST



AND THIS IS HOW IT LOOKS TODAY

TWO SMART WAYS TO BEAUTIFY YOUR WINDOWS

Stitch on flat!



MANSURE'S

zip-pleater



Pull the cords!



Look for this Zip-Pleater box at your dealer's.

Now you can give your window hangings true *decorator-smartness* with no effort at all! This amazing new Zip-Pleater pleats and unpleats draperies at the pull of a cord! Just stitch the Zip-Pleater flat against inner top edge of fabric. Pull the cord and presto! your curtains are instantly and perfectly pleated ready for hanging. When soiled, just pull out pleats, launder in Ivory Soap suds, iron flat and zip the pleats in again! It's so easy—so sure and so smart to use Mansure's Zip-Pleater. Available in popular widths and lengths at your favorite department or furniture store.

MANSURE'S

Clip-on-tape

Just clip it on!



Gives new beauty to Venetian blinds and ties them into your own individual decorative scheme. Just clip this gay new tape to the old tapes by means of the little metal clips provided with it. Inexpensive—smart—colorful. Select the color and design preferred at your favorite department or furniture store.



SEND FOR YOUR FREE COPY of "Trimmings That Provide the Decorator's Touch," which shows many beautiful Mansure Trimmings in full color.

E. L. MANSURE COMPANY, 1601 S. Indiana Ave., Chicago

New York — Philadelphia — Los Angeles

Mansure Trimmings—to be sure!

ADVENTURE IN REMODELING

(Continued from page 45)



Monticello. An authentic heirloom design, showing the popular Regency influence. Candlewicking and punchwork embroidery alternate in the pattern, with ball fringe accenting the graceful scallops along the edge. All white. About \$15.50.

True Needle-tuft Embroideries

Traditionally, tufted embroideries were fashioned from simple materials, and their purpose was to combine beauty and utility in every-day necessities . . . Today, in Cabin Crafts Needle-tufted Bedspreads, this spirit of creating beauty for daily living still remains. Through the country's finest stores, Cabin Crafts offers you a wonderful variety of needle-tufted bedspreads. Joseph Platt, national home furnishings authority, has supervised designs and colorings with an eye to both beauty and practicability. Uncompromising quality makes Cabin Crafts Bedspreads wash-proof and colorfast. And fundamental, good styling, plus moderate prices, makes them right for every home. Cabin Crafts, Dalton, Ga.

Needletuft Bedspreads and Needletuft Rugs have been chosen for the Wishmaker Regency Ensemble Group, which many prominent stores are featuring this Fall . . . And the Needletuft Bedspreads and Rugs currently on display at the World's Fair "America at Home" Exhibit received the coveted Gold Seal Award of the Fair's jury of outstanding interior designers.

Photos from Davison-Paxon Co., Atlanta

Cabin Crafts Needle-tuft Bedspreads



Tear-drop. Precise and colorful, for the contemporary American bedroom! An all-punchwork, floral coverlet with traditional tear-drop design around the sides, and matching scalloped edge. Pattern in lovely pastels on antique white "Cabin Crafts Cloth." About \$14.50.

got the necessary information on mortgage, price, number of rooms, etc., I became more excited. No mortgage, clear title, sound good to my simple mind, and the price was of decided interest. I got the key and started through the house. Here was the catch; old floors, old plaster, transoms above the doors, tiny rooms—dozens of them, it seemed. Upstairs I found antiquated plumbing, a long narrow dark hall and again small rooms. But all the time I had the feeling that this was the house. Why couldn't we throw those little rooms together and have big rooms? Why couldn't we tear off the big ugly porch and let the sun in the window?

Now came the practical angle. Was the house worth the money and time we would have to put into it? My husband, busy with his own work, turned this job over to me; and I contacted plumbers, steam fitters, carpenters, electricians, etc., to look the house over and give us estimates on necessary repairs. Sometimes I selected a name at random from the classified section of the telephone book, sometimes men were recommended. We were not satisfied with one estimate on each thing, but got two or three and compared them. I asked these men frankly if they thought the house, old as it was and run down, was worth salvaging, and they, realizing my young and innocent status as a beginner, answered with equal frankness. The answers were usually the same, "The house is worth it, yes, but you must expect to put more money into it than we can figure on in a rough estimate, because in remodeling you run into difficulties you can't foresee when you begin." This proved to be only too true.

Amateur overseers

We had no general contractor. My husband drew up all the plans for the changes, often working late into the night over blueprints to have them ready for the workmen the following day. He did the overseeing on the job in the morning before he left for the office and on his return at night. We have since decided it would have been easier and no more expensive to have hired a general contractor who would have let out the various contracts and supervised the work himself.

My husband, being an interior decorator, planned the house from the beginning knowing where he would place the furniture. Too many people build new homes or remodel old ones without thought of placing their belongings and consequently, when they are ready to move in, find that windows or doors or even radiators prevent arranging their furniture the way it would look the best. In the same manner he planned the rewiring. With a plan of the furniture arrangement he planned the electric outlets. It is better to have a few too many than not enough. You who remodel will think with satisfaction you've planned for everything; we did, very smugly, but when the wiring was finished I found there was no light switch at the foot of the back stairs. Extras are far more expensive after completion than before.

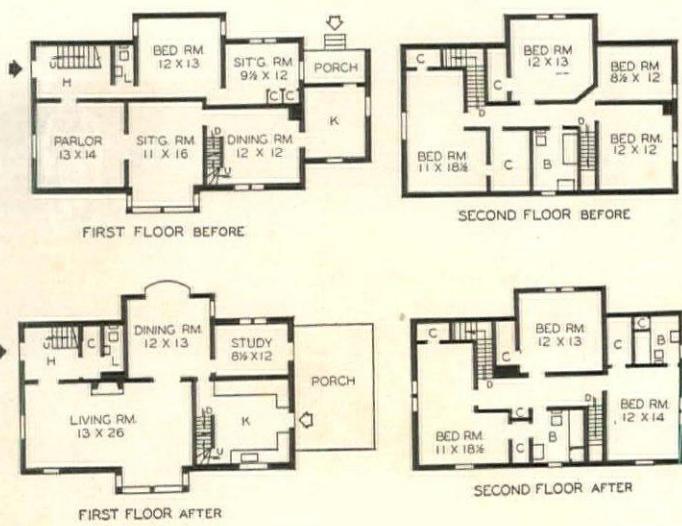
Have a few luxuries

There will be some things you feel you want but the expense is prohibitive. Try and compromise and get some of what you want, for you'll be glad in the end. Seventy-five dollars apiece seemed to us like a lot of money for dormer windows, but how glad we are now that we put them in. For light and cross-ventilation they are essential to our rooms and in addition they make the rooms look twice as cozy. Already we've had \$75 worth of pleasure from the view of the tree tops and stars that you can't get from any other kind of a window.

Radiators are a thorn in a decorator's side, I have found. I thought my husband a bit too fussy when he complained about a radiator in one corner of the guest bedroom and finally spent \$40 to have it removed and a new low one placed under the double windows. I mentally apologized, however, when the room was completed and I saw that the beds could never have been placed to balance the room so nicely had the old radiator remained. Modern radiators are much smaller and neater.

One particular joy in changing an old house is that you come upon unexpected places that can be utilized as closet or cupboard space. One in particular is a deep closet under the stairs just off the powder room. A part is used for hanging wraps, and the recessed space is con-

(Continued on page 48)





Barbara is aware of the newest decorative trends, so she knows that Regency is in the ascendent. And, too, she likes to surround herself with finely-made furniture and craftsman-like silver. Lunt REGENCY appeals to her because it has a definitely hand-wrought feeling and a fine clarity of line.

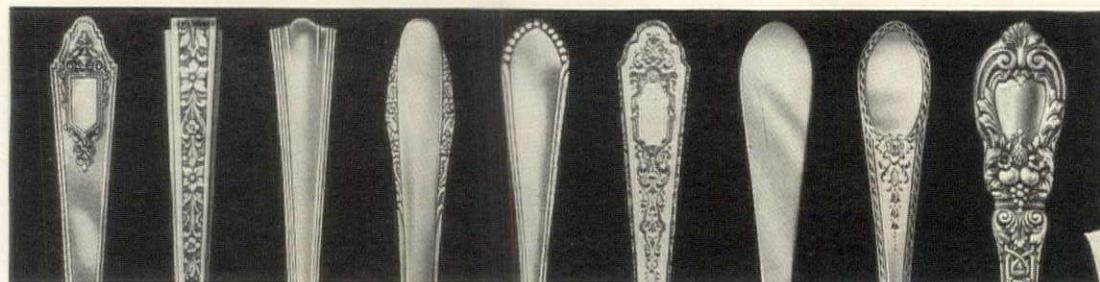
Suzanne finds this newest Lunt pattern, COLONIAL MANOR, the very essence of grace, completely keyed to the elegance of her Queen Anne dining room. Here is a kind of simplicity which has definite style—as gracious as the mode of living during our historic 18th century—yet eminently suited to the hostess of today.

Kay is a busy career girl whose apartment is beautifully trim and decidedly smart. She loves her MODERN CLASSIC Sterling which she wisely bought by Lunt's Seven-Step-Plan... and she adds to it at every opportunity. By the time she is ready for matrimony, you may be sure she'll have a complete service for twelve!

Diana has always loved the period which produced Chippendale, Hepplewhite, Sheraton and the brothers Adam. Her home will be traditional Georgian—so Lunt's ENGLISH SHELL will take its place with the other decorative gems which will one day be the precious heritage of generations yet unborn.

Priscilla's idea of home is a Cape Cod cottage—or, if it be an apartment, one done in the Early American spirit. Once she saw WILLIAM & MARY, her search for silverware was happily ended. Inspired by one of the loveliest Colonial styles, this pattern lives harmoniously in any simple English or American setting.

Lunt beauty LIVES FOREVER!



LUNT STERLING is the most beautiful of tableware—but it is more than that. It is finely wrought silver which has the permanent value of flawless taste and enduring importance. And despite its traditional inspiration, each pattern is suited to some current style of furniture and decoration. It is designed for use today—and tomorrow. Write for your copy of "The Bride Selects Her Table Silver".

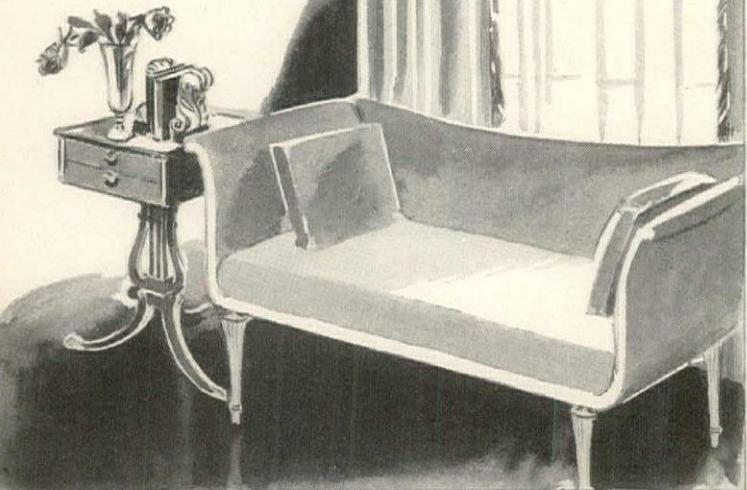
Address Lunt Silversmiths, Dept. B-28, Greenfield, Mass.



JORDAN MARSH COMPANY

Regency
IN BOSTON

in related groups at
our Home Ensemble
Center (Sixth Floor)
and throughout our
entire Annex of
Home Furnishings



ON SEPTEMBER 25,

Bullock's Wishmaker's
Shops, Seventh Floor,
Hill Street Building,
Will Present the Entire

Regency Ensemble

BULLOCK'S
BROADWAY • HILL • SEVENTH
LOS ANGELES

STORE HOURS 9:30 TO 5:30

ADVENTURE IN REMODELING

(Continued from page 46)

venient for traveling bags, tennis rackets and a vacuum cleaner. Papered with a gay yellow paper with white swag design, it is a bright, convenient annex.

Again I mention the sloping roofs in connection with the bathrooms. One bath in our home is completely new and the other entirely modernized. Both rooms had sloping ceilings. The walls opposite the slope were built up, an arch made, and the tubs recessed under them. This is a simple and inexpensive way of making an attractive bathroom. Space under the sloping roof is used as a cupboard where towels and other bathroom supplies are kept.

Exterior changes are what mount into real money. If you have to tear a house all apart and change the exterior a great deal, expect to pay and pay plenty. Interior changes are more easily effected and less costly. Choose a house, if possible, with basically simple lines. Don't feel that the house must be made Colonial. Remember there are other styles of architecture, and your house may be better suited to one of them.

Heavy overhanging eaves are ugly and should be removed, although this usually involves changing the roof-line, which is expensive. Dormer windows are dynamite. There are good ones and mostly there are badly designed ones. You can't be too particular about them. Proper planting of shrubs around the corners and sides of the house will tend to widen and lower it.

A bay window cut into a formerly dark room will often change the whole look of the room. We cut a blank west wall in the dining room and put in a very large bay window. A low radiator was placed beneath.

If it is necessary to replace old floors, you need not feel oak is essential. We used fir flooring on the second floor and the result, after a dark stain and wax were applied, is very satisfactory. Linoleum for hallways, kitchens and bathrooms is attractive and practical. We chose a plain deep chocolate brown for our dining room and had our own design put in in cream color.

At last I come to the landscaping, which, of course, should be one of the

first considerations. Have you ever seen a house that seemed to grow right up out of the ground, to be made for just that spot? That house didn't just happen; it was planned very carefully by some one to have that look. Study the lines of your house and select trees and shrubs that will complement the good lines and subdue those not so good. Proper landscaping can do a great deal for a remodeled house, if intelligently planned. The stereotyped fir tree type of landscaping that the average gardener puts in is a disgrace to the American people. Do show some originality. Take a plan of your house to a good landscape gardener and plan your grounds with his help. Get as much as possible done in the Fall—shrubs planted, cement pools in and bulbs planted—so that everything is in readiness for the final Spring planting.

There are many do's and don'ts in this process of remodeling that I haven't enumerated. They vary according to the age of the house and the type of changes made. One most important "do" is to tear off all the plaster if a part of it is cracked, and so avoid patching. Patches can never be successfully covered with either paint or wall paper. It will be less expensive and less trouble to take all the old plaster off and replaster. We learned this by experience. Removing old plaster is a messy job, so hire any day laborer or handy man to do it and have him bury the old plaster in a deep hole. —CAROLINE B. WALSH

EDITOR'S NOTE: Among the firms who have cooperated in the preparation of the Regency Ensemble and whose advertisements appear in this issue of House & Garden are the following: Imperial Washable Wallpapers, Drexel Furniture Co., Fostoria Glass Co., Simmons Co., Celanese Corporation of America, North Star Woolen Mills Co., Hardwick & Magee Co., Cabin Crafts, E. L. Mansure Co., Riverdale Mfg. Co., Inc., Cataract-Sharpe Mfg. Co., Fenichel, Inc., Franklin Lamp Mfg. Co., Mutual-Sunset Lamp Mfg. Co., Tebor, Inc., Angwell Curtain Co., Bates Art Industries, Colonial Candle Co., A. Simkins.

*Colonial Hand-dipped Candles
Gleam in Regency House*



What is more fitting than that the Colonial Candle Company—the first manufacturer of hand-dipped candles, the first maker of solid color candles—should be chosen to furnish all the candles used in House & Garden's Regency Ensemble? For here in the heart of Cape Cod, Colonial Candles are fashioned by hand-dipped craftsmanship faithfully characteristic of the tradition of colonial candle making.

For the Regency Ensemble featured in this issue, seven new soft colors have been especially created—Windsor Gold, Trafalgar Turquoise, Wellington Green, Regency Rose, Brighton Blue, Pavilion Purple, Brummel Brown. All are available in five sizes—8", 10", 12", 15", and 18"; and all have the graceful, tapering shape which only hand dipping can produce.

Forty other colors, in eight sizes, are also obtainable to grace your home, your most elegant dinner table.

*Colonial Candle Company
of Cape Cod
Hyannis, Massachusetts*



Celanese'
REGENCY
Colors

Homemakers, the country over, find their dreams actually come true with Celanese' clear, authentic Regency Colors. For the rayon satins, taffetas, and sheer glass materials in *House & Garden's* Regency Ensemble, Celanese* decorative fabrics were selected because of their lasting loveliness, because Celanese* yarn has a natural affinity for color, and because to an exceptional degree, these fabrics possess extraordinary qualities of serviceability.

Points to remember in selecting fabrics for your own home are: Celanese decorative fabrics retain their true size without shrinking or stretching; do not soil readily and are easily cleaned; are not affected by climatic changes and do not retain moisture or dampness, and Celanese colors maintain their beauty indefinitely, being unusually fast.

In viewing displays of the Regency Ensemble in the fine stores of the country participating in this coordinated promotion, observe particularly the beauty of draperies in Celanese *Restalure** rayon satin and Celanese *Clairanese** rayon taffeta . . . the bedspreads and comforters of these fabrics . . . and the sheer delight of the soft colors of Celanese *Chifonese**, a rayon ninon, in the glass curtains.

Celanese Corporation of America

180 MADISON AVENUE, NEW YORK CITY

BUILDING**WINDOWS OF ALCOA ALUMINUM**

is a booklet which describes the adaptability and advantages of aluminum windows in every sort of house. Write to Aluminum Co. of America, Dept. HG-9, 1924 Gulf Building, Pittsburgh, Pennsylvania.

THE GAYETY AND GLAMOUR

of glass as an integral part of building and decoration in the home is discussed in a beautifully produced pamphlet. The age of glass in the home has arrived. You can learn all about it in "Ways to Improve your Home with Pittsburgh Glass". Write for booklet, Pittsburgh Plate Glass Company, 21st Floor, Grant Bldg., Pittsburgh, Pa.

200 THINGS TO DO

with Plastic Wood is a handy guide to unexpected and money-saving ways of putting plastic wood to work to repair everything from broken furniture and cracks in the wall to sick trees and battered boats. And it's full of ideas for fun with toy-making and modeling. A. S. Boyle & Co., Dept. HG-9, Cincinnati, Ohio.

INSULUX GLASS BLOCK

discusses the advantages of architectural glass that is adding new light and life to modern homes. It goes thoroughly into construction details, and suggests effective applications of glass bricks in a present-day home. Owens-Illinois Glass Co., Dept. HG-9, Toledo, Ohio.

A GUIDE TO BETTER HOMES

goes into helpful details about roofing shingles of many types—siding shingles—home insulation—methods of damp-proofing. It's a booklet full of important information, if you plan to build. The Philip Carey Co., Dept. HG-9, Lockland, Cincinnati, Ohio.

WESTERN PINE CAMERA VIEWS

shows the versatility of Western Pines—their beauty of grain and texture—their uses in mouldings, carvings, stairs. It is a portfolio of fine photographs, of great interest to builder or remodeler. Western Pine Assn., Dept. HG-9X, Yeon Bldg., Portland, Oregon.

HOW TO HAVE THE HOME YOU WANT

is as complete a building booklet as you could possibly want. From buying the property, and deciding the type of architecture, to a detailed analysis of the requirements of every room with clearly diagrammed details of roof, wall, and cellar construction, this booklet is a competent adviser. Send 25c. U. S. Gypsum Co., Dept. HG-9, 300 W. Adams Street, Chicago, Ill.

YOU BUY WEATHERSTRIPPING ONLY ONCE.

You can't afford to make a mistake. There are nine things to look for before you buy and you can have this booklet which describes the basic requirements of good weatherstripping by writing to Monarch Metal Weatherstrip, HG-9, 6397 Etzel Ave., St. Louis, Missouri.

INTERIORS

Guaranteed Insulation is a handsome book of rooms—many photographed in full color—with talks by a decorator who shows how modern rooms, with walls of insulating, sound-absorbing Celotex, accomplish much more in interior designing, for much less. The Celotex Corp., Dept. HG-9-40, 919 N. Michigan Ave., Chicago, Illinois.

KITCHEN PLANNING SIMPLIFIED

is a colorful book of smart kitchens. It will help you to visualize your new kitchen, with its chart of 12 beautiful colors—its kitchen plans—and detailed specifications of all cabinets and units. Kitchen Maid Corp., Dept. HG-9, Andrews, Ind.

HODGSON HOUSES AND CAMPS.

catalog of a manufacturer who has been producing prefabricated homes since the "gay 90's", shows photographs, floor plans, prices of attractive ready-to-put-up homes—and includes camp equipment, garages. E. F. Hodgson Co., Catalog CG-6, 1108 Commonwealth Ave., Boston, Mass.

BRUCE STREAMLINE FLOOR

is a new kind of hardwood floor with a particular appeal to builders possessed of modest budgets. A pamphlet illustrating its uses in various types of home, and explaining its special features, may be had by writing to E. L. Bruce Company, Dept. HG-9, Memphis, Tennessee.

NU-WOOD INTERIORS.

Page after page of them, photographed from actual installations, suggests many ways to use this interestingly textured wall and ceiling board that takes the place of lath and plaster, or goes over old walls. It insulates, deadens sound, is fire-resistant. Wood Conversion Co., Rm. 113-9, 1st Natl. Bank Bldg., St. Paul, Minn.

WRITE FOR THESE BOOKLETS

reviewed by House & Garden



Just write to the addresses given for any of these and other interesting booklets in Sec. I, page 79. They are free unless otherwise specified.

STYLE & CHARM IN EVERY ROOM

is a fat little booklet which answers every conceivable question you could have about the use of wallpaper in decorating your home. It analyses the basic patterns and tells how they can be used to create beautiful backgrounds in every room of your house, no matter what architectural and decorative motif you have to work with. Send 10c to Nancy Warren, United Wall Paper Factories, Dept. HG-9-40, 3330 W. Fillmore St., Chicago, Ill.

FOR YOUR BATHROOM AND KITCHEN

there is a plastic just recently made available to the general public—Formica. Used in the finest ships, trains, and hotels, it is nearly as impervious to everything as a diamond. There are more than 70 colors. Formica Insulation Co., Dept. HG-9, 4656 Spring Grove Ave., Cincinnati, Ohio.

THE DOOR TO A NEW LIFE

is an illustrated story of the Shepard Homelift, easily installed in any home, operating on any lighting circuit. Shepard Elevator Co., Dept. HG-9, 2429 Colerain Ave., Cincinnati, Ohio.

FENCES**FENCE FACTS**

tells you what features to look for when you're buying a fence. It includes a number of typical fence installations about residential, industrial and institutional properties. Page Fence Association, Dept. HG-9, Bridgeport, Conn.

FENCES WHICH NOT ONLY PROTECT BUT ALSO BEAUTIFY

your property are described and illustrated in the new booklet. Chain link wire, ornamental iron, picket and rustic wood fences are shown in actual use. There is surely a combination that you will want. Anchor Post Fence, Dept. HG-9, 6556 Eastern Ave., Baltimore, Md.

GARDENING**SAFEGUARDING YOUR TREES**

is a fascinating booklet about the common dangers that beset your trees—and convincing close-ups of clever Davey surgeons at work. Davey Tree Expert Co., Dept. HG-9, 113 City Bank Bldg., Kent, Ohio.

HOW A TREE GROWS

gives simple scientific facts about the function of everything from roots to heartwood, sapwood, cambium and medullary layer—all with a view to helping you protect your pet trees from ill health! The F. A. Bartlett Tree Expert Co., Dept. HG-9, Stamford, Conn.

TRANSPLANTONE

is a new product based on the newest discoveries of plant physiologists, designed to lessen the hazard of transplanting. It works wonders, too, on lazy roots. Booklet free. American Chemical Paint Co., Division HG-9, Ambler, Pa.

1940 GUIDE TO FALL PLANTING

is a handsome and colorful 76-page catalogue of bulbs and seed plants which should be set out in the Autumn. Full page color illustrations will help you to make your choice. Daffodils and other spring bulbs are especially emphasized; and helpful hints about their planting and care will insure their success in your garden. The last few pages are given over to a selection of garden sprays and other requisites. Write to Wayside Gardens, Dept. HG-9, Mentor, Ohio.

DO NOT PLANT

good seeds in soil where they cannot grow! This booklet explains why seeds and plants need different diets—charts their requirements—and tells of a soil testing kit you can buy for yourself. Sudbury Soil Testing Laboratory, P. O. Box 631, South Sudbury, Mass.

(AS THE SUPPLY OF MANY OF THESE BOOKLETS IS LIMITED, WE CANNOT GUARANTEE THAT INQUIRIES CAN BE FILLED IF RECEIVED LATER THAN TWO MONTHS AFTER APPEARANCE OF THE REVIEW)

THE BRIDE SELECTS

"Her Table Silver" answers dozens of questions: "What pieces of flat silver do I need first?" "Can I buy one piece at a time?" "What is the etiquette of marking silver?" "How much does engraving cost?"—and many others. Lunt Silversmiths, Dept. M-9, Greenfield, Mass.

NOBILITY PLATE.

An attractively illustrated folder gives you three new patterns in this fine "quadruple plate". There are helpful notes on menu suggestions; essential silverware; correct table settings for breakfast, luncheon, buffet supper, and the formal and informal dinner. Nobility Silver Co., Dept. HG-9, Newark, N. Y.

ALVIN

offers folders on the newest patterns in sterling, with a price list to help you plan your flatware service. There's one on Mastercraft, Bridal Bouquet, Maytime and Chased Romantique. Alvin Silversmiths, Dept. HG-9, Providence, R. I.

HOW TO PLAN YOUR WEDDING AND YOUR SILVER

is a veritable "life-saver", with its jottings of things to be done in the last three months before a wedding. It shows some of Towle's loveliest patterns in sterling. Send 10c. The Towle Silversmiths, Dept. K-9, Newburyport, Mass.

OTHER INTERESTING BOOKLETS**HOME ECONOMICS AND RAYON**

tells you, and in not too technical terms, all about rayon, its characteristics, advantages and style value. It also answers hundreds of questions on the care and use of rayon and includes swatches of a dozen interesting weaves of this textile. Send 10c. American Viscose Corporation, Dept. HG-9, 180 Madison Ave., N. Y. C.

DANIEL LOW'S

new gift catalog is the annual book of gift suggestions by a famous old New England jeweler who has sold by mail all over the world since 1890 (50 years). It contains hundreds of gift ideas, from inexpensive trinkets to sterling silverware, watches and jewels—from smart travel accessories to fine china and glassware. Daniel Low & Co., 210 Essex St., Salem, Mass.

GIFTS 1941

is a catalogue of unusual gifts calculated to make your reputation as a giver of something useful, exciting, different. Its comprehensive list includes everything from miniature cups and saucers and fishermen's barometers to marionettes and goat bells from the French Basque Country—gifts to use, admire and enjoy. Robert W. Kellogg Co., 75 Hillman St., Springfield, Mass.

1001 DECORATIVE IDEAS YOU CAN USE FOR YOUR HOME

is an attractive and helpful little booklet designed to enable the reader to make his own home decorations. Its 37 pages include detailed directions for making curtains, drapes, slip covers, bedspreads, closet ensembles and any number of other, smaller accessories. Selecting the fabric to suit your room, measuring, cutting, fitting and trimming are discussed. Illustrations are plentiful. Send 10c. Consolidated Trimming Corp., Dept. HG-9, 27 West 23rd St., N. Y. C.

THE NEW RCA VICTROLA LINE

is graphically described in the 1941 booklet, now available. Of particular interest are such innovations as the simplified home recording apparatus; the tone guard to eliminate undesirable noise; the overseas radio dial; and television and frequency modulation equipment, RCA Manufacturing Co., Dept. HG-9, Camden, N. J.

TABLE ELECTRICS

offers clever suggestions for cooking delicious dishes at the table and illustrates a series of smart Chase chromium and copper products designed to lengthen the leisure of the hostess. Voltage, wattage and current are given for each piece. Chase Brass & Copper Co., Dept. 49, Waterbury, Conn.

THE NEW MERRIAM-WEBSTER

And What It Will Do For You tells all about the new Merriam-Webster dictionary. It also reproduces illustrations and definitions from the book itself, dealing with electricity, history, physics, the professions and general subjects. G. & C. Merriam Co., Dept. 372, Springfield, Mass.

HOW TO WASH

Curtains and Draperies . . . Blankets . . . Cottons and Linens. In 3 authoritative leaflets the makers of Ivory Flakes give advice on the proper laundering of fine decorative fabrics. Procter & Gamble, Ivory Flakes, Dept. BO, P. O. Box 629, Cincinnati, Ohio.

CLOSING TIME AT CAMP

The right and wrong way to leave your Summer camp—practical advice for the end of the season

Just to walk out on the vacation scene when it is finished, closing the door and leaving everything "as is", would certainly be the pleasant way to end a pleasant Summer. But the happy ending would make such a horrible beginning for the next year that the mere thought of it will speed the business of putting things in shape and leaving your house in good order.

Winter Hazards

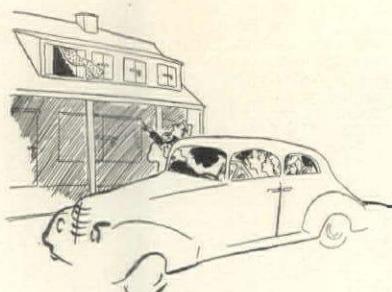
It doesn't take much imagination to realize what Winter wind, frost, rain, snow and trespassers can do to your place, and a little such pessimistic foresight is better than learning from hard experience. Since wind is the trickiest of the Winter hazards, it's a good idea to go over the house and grounds with an eye to possible wind traps. Loose shutters and down-spouts are obviously vulnerable, but shingles, trellises, clapboards and railings should also be checked and fastened tight, for anything loose begs trouble from the wind. Trees near the house should be free from dead or split branches which might crash onto the roof during a storm.

Rain and snow get in their worst work when drainage is obstructed, so roof-gutters, terrace and deck drains should be cleaned of leaves and accumulated dirt every year. Of course driving rains will find every crack around doors and windows which have not been protected. Everything that can hold water, such as urns, bird-baths, incinerators, window boxes, should be drained and turned over, or covered, to prevent freezing and cracking.

A full set of heavy wood blinds for doors and windows gives the best protection against trespassers. To be effective these blinds should be securely hooked, top and bottom, from the inside and the entrance-door blind heavily hinged and padlocked.

Posting your property

against trespassing tends to discourage this nuisance and also protects you against claims for accidents on your land. Four-footed trespassers generally make for the chimneys and vent openings in the foundations. Good strong wire mesh at these points will stop their Fall migrations.



Check Equipment

Now is the time to check over outdoor equipment, taking stock of what will be needed next year. Look at your tools, games and furniture with a critical eye as you put them away. Will they do for another season? Make a list of needed replacements, with sizes and dimensions, so you can order during the Winter and be ready to start fresh next Spring. Keep

the oil-can handy as you are putting things away and give all metal surfaces a protective coating against rust and corrosion. Leave awnings, hammocks, canvas chairs and such open and spread out so the fabric will not mildew.

All these outdoor closing chores can be done gradually and without affecting the actual business of living, but when you get inside you will need some strategy to keep the household running at the same time you are taking it apart. Of course certain

(Continued on page 52)



REGENCY BOUQUET



*Chosen as the Informal Dinnerware Service in the
"REGENCY ENSEMBLE" and made by*

AMERICAN ★ LIMOGES

The Regency Bouquet is one of a new series of patterns created to blend with this distinctive color scheme, designed by Viktor Schreckengost, America's well known Ceramic Sculptor and Designer. American Limoges is known as the most beautifully styled line of Dinnerware made in America.

*Write AMERICAN LIMOGES CHINA COMPANY, SEBRING, OHIO
for the name of your nearest dealer.*

We maintain Permanent Exhibitions in the following Cities:

BOSTON	MINNEAPOLIS
CLEVELAND	NEW YORK CITY
CHICAGO	PHILADELPHIA
DETROIT	PITTSBURGH
KANSAS CITY	SHEBOYGAN
MILWAUKEE	ST. LOUIS

If your Dealer is not authorized to give you a Card of Introduction, write for the name of a Certified Merchant.

NORTHERN FURNITURE CO., Sheboygan, Wis.

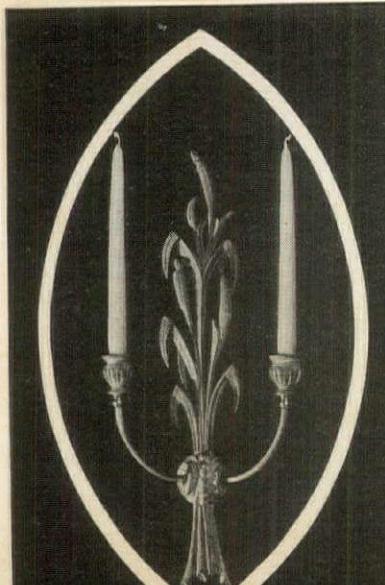
ANGWELL REGENCY CURTAINS



Especially designed for the Regency color ensembles—in French marquise. Available in the following Wishmaker colors: Wellington green, Windsor gold, Brighton blue, Trafalgar turquoise, Pavilion purple, Brummel brown.

May be had in either ruffled or tailored patterns at leading stores featuring Regency Wishmaker colors ensembles this fall.

ANGWELL CURTAIN COMPANY
206 South Market St., Chicago, Ill.



Regency

Wheat Sconce, in carved wood, authentically portrays the graciousness of this period with breathtaking beauty.

Of Pickled Mahogany this lovely sconce will impart to your home the ultimate in fine taste.

AT THE WISHLAKER STORES
A. SIMKINS

220 Fifth Ave., New York, N.Y.

CLOSING TIME AT CAMP

(Continued from page 51)



jobs can be done at any time without upsetting the works—the cleaning closet should be put in order and all dirty, oily cloths thrown out to prevent spontaneous combustion; heavy clothes and extra blankets must be aired and stored; the medicine closet should be checked and bottles of liquid placed in large cans where they can do no damage if they freeze and burst; and the kitchen provisions need sorting out. Dry groceries which are worth saving over should be stored in tightly covered jars or cans, but the odds and ends are better used up or thrown away as they will only attract mice and be too musty to use next year.

When these preliminaries are finished and you're ready for the big break—shutting off the plumbing, stripping beds and closing the kitchen—a simple plan of action, well thought out before hand and written down, will guide you through the necessary confusion of pulling up stakes. Plan your campaign to fit your family. If they don't mind the inconveniences of the breaking-up process you can take your time but it is generally better to leave them in peace until the last minute and then make a dash for it. Either way base your plans on the time of day you will be leaving and the last meal which must be served.

Finishing Touches

On the last morning store all the bedding carefully. Large galvanized cans give perfect protection and one can about forty-two inches high will hold all the mattresses and pillows as well as the blankets for two single beds. Regular steel office files make the most satisfactory, if unusual, storage chests for bed, bath and table linen.

After the water has been shut off and the pipes drained, seal the traps by pouring about a cup of oil down each drain. Wash out the inside of the refrigerator and if it is automatically operated turn it off according to directions and take out the ice cube trays, leaving the doors open. If the range has a flue, close the damper, and close all fireplace dampers. Leave oven doors open, disconnect the radio, turn off the electricity at the master switch, make one last round, lock up tight. You're all set for a quick start next year.



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SPRING 7-7000

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FIFTH AVENUE
AT EIGHTH STREET

The October Issue of
House & Garden

A DOUBLE NUMBER

featuring in
Section I

The Southwest

In Section II

Merchandise of Merit

will be on sale
at your dealer's on
September 20th

Regency Tole Ensemble

Especially designed for the Wishmaker Regency Ensemble being featured in leading department stores.

Available in Wellington Green—Regency Rose—Windsor Gold—Trafalgar Turquoise and Brighton Blue.

Send for descriptive circular.



BATES ART INDUSTRIES
227 WEST HURON STREET CHICAGO, ILLINOIS

Sterling POPULARITY CONTEST

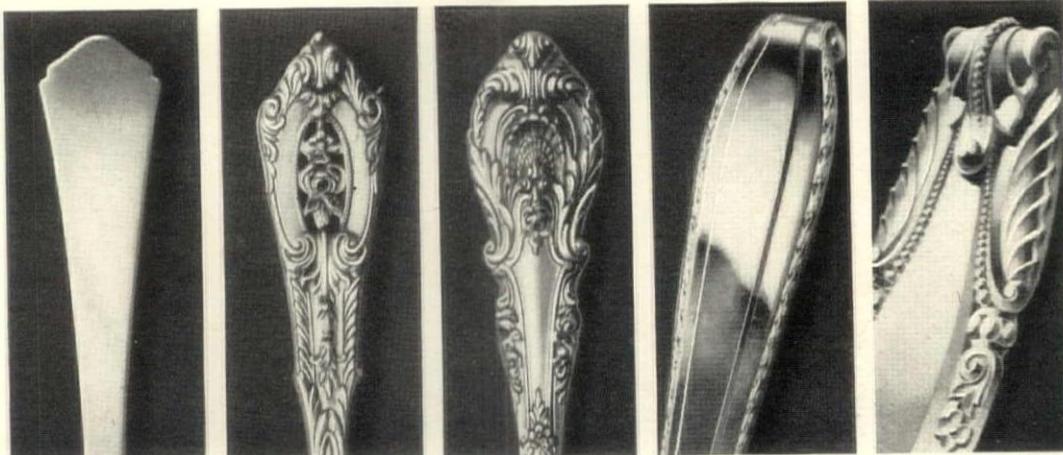
Just think! You can win
this \$700.00 Tea Set Free
...and there are over 200
other wonderful prizes.

Every girl ought to try
this contest...it is so easy.



WHICH PATTERN DO YOU LIKE BEST?

This is your chance to be smart...win the first prize...a \$700.00 Sterling Silver Tea Set FREE...or one of 200 other wonderful prizes...Sterling Silver dresser sets...Sterling Silver dishes, etc. This is an easy contest. You do not have to buy anything. Just go to your favorite jeweler or silver department, look at the beautiful patterns of Wallace Sterling flatware, and get your FREE copy of a lovely little booklet that tells about America's Finest Sterling Patterns. Study this booklet and decide which pattern you like best (your entry blank is enclosed in this booklet). Then write Wallace Silversmiths, telling which pattern you like best, giving the reason for your choice.



Antique

Rose Point

Sir Christopher

Rembrandt

Stradivari

Here is what you do

1. Get Free Sterling Booklet and entry blank from your jeweler or silver department. If your dealer cannot supply you, send us his name and address and we will send booklet and entry blank direct to you.
2. Study this booklet and decide which pattern of Wallace Sterling you like best.
3. Write Wallace Silversmiths, Contest Department, Wallingford Connecticut, telling why you like the pattern of your choice (25 words or less).
4. Mail your entry before midnight on November 30th, 1940.

RULES: Except employees of Wallace Silversmiths and their families, anyone may enter this contest. There is no age limit. Send as many entries as you like. Entries will be judged for originality, sincerity and aptness of thought. Decision of the judges will be final. Duplicate prizes will be awarded in case of ties. No entries will be returned. Entries, contents and ideas then become the property of Wallace Silversmiths. Contest subject to all regulations of the United States and Canada.

WALLACE
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Oct 16 '41
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McKin Stacks

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For more than 300 years Colonial furniture has formed the background for American living. Now, as always, it is the favorite of American home-makers because it is serviceable, beautiful, simple, and graceful.

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Let your Whitney dealer show you more rooms like those illustrated here. He will be glad to help you plan a home, a room, or just a corner in the Colonial manner.

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